

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



Copyright Eastman Kodak Co., 1909.

1909 KODAK ADVERTISING CONTEST

FIRST PRIZE — PROFESSIONAL CLASS

By William Shewell Ellis

STUDIO LIGHT

and the **ARISTO EAGLE**

A Magazine of Information for the Profession

NEW SERIES
VOL. 1 No. 11

JANUARY 1910

OLD SERIES
No. 108

ARTURA FROM ROCHESTER

About January 20th you will be able to obtain Artura paper through your Eastman dealer.

At this writing we are already successfully coating Artura paper at Rochester and by the time this edition of *STUDIO LIGHT* is in the mails, we expect to have Artura stocked, not only here, but in our New York and Chicago branches and have large shipments well on their way to San Francisco. Dealers have been notified that we are now ready to supply them, and will be promptly prepared to take care of your wants. In making the change from Columbus to Rochester, no effort has been spared in so handling matters as to insure to the photographer an uninterrupted supply of good paper through the regular channels. Owing to the fact that the holiday season was at hand and the Artura factory was running at its full capacity when the purchase was made, we did not then undertake to stock the dealers who

were handling our other goods because it was plain that no step should be taken that could possibly jeopardise the interests of the actual consumer. At this, the first opportunity for safely doing it, however, we have arranged for a stock sufficient to meet all demands. The transfer means to you that Artura will at least be as good as before—with the improved facilities it should even be better—you can obtain it at the same price as before and have the additional advantage of improved service through the fact that there will be so many additional dealers acting as distributors.

If it so happens that you do not already know Artura, take the first opportunity to corner any one of our paper demonstrators and make him "show you." If you are already a developing paper user, he will surely get your order. If you are not a developing paper man, you will at least have the satisfaction of knowing that you have seen the best there is in this developing paper business and will make up

your mind that if ever you do quit p. o. p. for d. o. p. that Artura will be IT in your studio.



O F ADVERTISING VALUE

We are pleased to present to your notice in this issue, reproductions of some of the prize winning prints in the 1909 Kodak Advertising Contest. You are naturally more interested in the professional work, so we have only reproduced the first and second prize winners in the amateur class.

The amateur cannot compete with you in the finer points of lighting and posing, but, owing to the wide diversity of his attempts and his occasional defiance of the conventional, he can and does produce pictures that possess good value from the advertising standpoint. It has taken time to demonstrate just what constitutes advertising value in a picture, but the results of this contest show conclusively that the photographers have solved the problem. In our previous contests we received many pictures technically and artistically good, but absolutely without advertising value because they either failed to tell a story or carry any suggestion as to the pleasures or uses of photography, or if they did tell a story its effect was spoiled by the

evident insincerity in pose, action or surroundings.

A picture for advertising purposes must be a good deal like a musical composition; all parts must be in harmony, without any false notes of incongruity, and to be popular must be simple, so that the great mass of the people to whom you are appealing will understand it instantly and with a sense of pleasure.

Take the first prize winner in the professional class. It tells its story at a glance and it convinces because every part of the picture is in harmony; the girl is attractive, properly costumed for her surroundings and natural in pose; the whole picture emphasizing the added pleasure Kodak provides for the outdoor days.

Study the picture of the smiling couple on the observation platform of the passenger coach—it instantly suggests—"Take a Kodak with you," and the pleasure derived from making Kodak mementos of the trip. That picture will sell Kodaks.

The first and second prize winners in the amateur class are also convincing. Thousands of fathers and mothers and growing kiddies are going to be influenced by those pictures—the parents because of the pictures of the kiddies made by others, and the kiddies themselves by the pleasant simplicity of picture making the Kodak way.



1909 KODAK ADVERTISING CONTEST

SECOND PRIZE — PROFESSIONAL CLASS

By Percy DeGaston

Nothing more clearly demonstrates the value of photographs over paintings or drawings for advertising purposes. The painting or drawing no matter how cleverly executed lacks conviction because the subjects are not "real people" but the imaginative creation of the artist, and however strong the argument they present it is weakened for this reason. That the advertisers appreciate this is evidenced by the ever growing use of photographs for advertising illustrations—not only of the advertised products themselves, but of photographs suggesting the advantages or pleasures to be derived from the use of such products—and it is not uncommon to see "made from an actual photograph" printed under the illustration.

To the progressive photographer this means the opening up of a new and highly profitable field—and likewise a pleasant diversion from the daily round of indoor studio work as much of this class of work has to be made in the open. The principal requisite is ideas—subjects and surroundings are to be found everywhere.

Good selling ideas simply and forcibly presented by means of good photographs will find a ready market amongst the thousands of manufacturers who are seeking new and better ways to advertise their products.

In our own publicity work we

do not by any means confine ourselves to the use of the prize winning pictures but after each contest have purchased a number of the pictures submitted outside of the prize pictures.

There is an increasing interest in this class of work and the Kodak Advertising Contests have, while supplying our advertising with forceful pictorial arguments, helped to stimulate this interest. They have, therefore, been mutually helpful. They have broadened the field of photographic effort, have helped many photographers to better incomes. For your interests and our own they are to be continued.

“Enlarging:

*a Booklet
of Suggestion
for the Professional.”*

*Paves the way
to increased
profits.*

A copy gratis at your dealer's
or from us by mail.

TANK POINTERS

(Second Article)

BY ONE OF THE STAFF OF THE
EASTMAN SCHOOL OF PRO-
FESSIONAL PHOTOGRAPHY

In my previous chat with you on tank development I stated that it was a comparatively easy matter to maintain the correct degree of temperature during the period of development, and that a variation of three or four degrees at the end of that period would show no appreciable difference in the quality of the negative. This statement must not, however, be construed to mean that the absolutely correct degree of temperature *at the start* is not important. If you *start* with the temperature three or four or five degrees from normal, this difference continuing all through the prolonged development will make a big difference in the result. Correct temperature is most important—you must see that the temperature is exact to a degree, and the only way to determine this is to use a thermometer—testing it with your hands or fingers will not do.

Experiment has demonstrated that negatives will with our formula attain the full normal density in thirty minutes at 65 degrees Fahr.; twenty-five minutes at 70 degrees Fahr.; thirty-five minutes at 60 degrees Fahr., being practically a minute to a degree, either way, within certain limits from normal. We recommend thirty minutes develop-

ment at 65 degrees, as this insures normal and uniform results.

Here is a little incident that may bring home to you one of the conveniences of the tank: you are in the dark room and have just started to develop a tray full of plates; some one enters the room outside and you get just a little bit nervous because you imagine it is some one with money out there waiting for you, so you step to the dark room door and say, "will be out in a minute," but you are so anxious to get out that you stop development before you should, and later have some under-developed plates to fix up. Now with the Eastman Plate Tank it only takes a minute or two to start development, and then if necessary you can leave your plates with perfect safety. An acquaintance of mine told me that on one occasion he had just loaded his tank when the telephone rang. At the other end of the wire was a brother photographer down the street who wanted him to come over to his studio to meet another gentleman who could only be in town half an hour. So he just tucked the tank under his arm and made his visit. After a time he looked at his watch and said, "Can I use your fixing bath?" He was told "why certainly," so he placed the plates in the fixing bath and continued his visit, and when he left he returned them to the tank

and took them back to his own studio for washing.

To test the latitude of tank development I have made exposures on the same subject and same lighting from one-half second to eight seconds, developed them all together and obtained satisfactory printing negatives from each.

I have had people come to me and say, "I have used the tank exactly according to instructions, but my negatives are too thin." Nine times out of ten I find that they have been using carbonate of soda of unknown quality and so impregnated with impurities as to make their developer too weak in carbonate, so if this is your trouble either use a greater proportion of carbonate or, the best way, use Eastman Carbonate, which tests 98 per cent. pure.

A good many of the profession seem to labor under the idea that to obtain greater density more pyro should be used. This is a big mistake. If you are not getting enough density in your negatives, it is on account of insufficient carbonate. To demonstrate this take a fully timed plate and place it in a developer composed of the usual strength pyro and sulphite, but with only about one-fourth of the usual amount of carbonate. After a little time the image will appear, but will acquire density very slowly; add a little carbonate and notice the increase

in density, add the remaining quantity of carbonate and the negative will rapidly build up to proper density.

I have been asked a good many times regarding the fixing of plates in the tank; I find that some photographers are in the habit of removing the rack of plates from the tank, rinsing it off and then placing rack and all in the fixing bath, and then after fixing wash the rack and plates together. Now this can be done, but you must be more than ordinarily careful and see that both plates and rack are washed thoroughly, because if this is not done you are going to get into difficulties. The trouble with this method is that you may wash the rack thoroughly a few times, and then some day when you are unusually busy you just rinse the rack, and then next time you develop the minute particles of hypo that have adhered to the rack are going to make you say things when you see the results. It only takes a moment to remove the plates from the rack and place them in the fixing bath, and just a few moments more to wash the rack and hang it up to dry—this is the only insurance against troubles of this nature. The tank affords the simplest and most convenient method of development, but because it is simple you cannot disregard the instructions for its use and expect good results.

I trust to be favored with an



1909 KODAK ADVERTISING CONTEST

THIRD PRIZE — PROFESSIONAL CLASS

By Gertrude Käsebier

opportunity later to afford you some further pointers from my note book.



AVOIDING HARSH CONTRASTS

Under ordinary conditions the skilled operator is able to overcome or subdue unpleasant contrasts, but conditions do arise when the problem of harmony is perplexing. In the Bulletin of the French Photographic Society, M. Marissiaux discusses various ways of avoiding and curing contrasts, or of producing soft negatives when photographing subjects which possess violent contrasts, and we believe that a digest of his observations will prove of interest at this season of the year.

In winter time we are, of course, always liable to get under-exposed plates, which give rise, generally, to harsh pictures. Forcing up an under-exposed negative with a large quantity of alkali or carbonate in the developer is rarely so successful as using a dilute solution, which, if given ample time, will work up the shadow detail without allowing the high lights to become too intense. M. Marissiaux points out the necessity for backed plates, and these are certainly desirable wherever their use is possible. But a practical point crops up here, viz., that they do

not give the same result with a brief exposure as an unbacked plate. Backed plates will always bear a longer exposure than unbacked, and if under-exposed one will still get harsh contrasts, although no halation may be present.

Particular stress is laid on the fact that the negative image is not superficial, but goes right through the film if it has been properly developed. If, therefore, intensification or reduction is necessary afterwards, the negative should, if dense, be *dried* before such solution is applied, so that it is soaked up by the film, and can act throughout its entire thickness.

When local reduction is necessary owing to high-lights which are excessive compared with the shadows and half-tones, we are recommended to hold the negative vertically over a dish, the portion to be treated being lowest, and to apply the reducer gently with a brush to the over-dense portions, occasionally rinsing the whole film, and then applying the solution again. In the case of a weak negative—weak but not contrasty—one must thoroughly wet the film before applying the reducer, as then the latter will not readily be absorbed by the film, and will act more or less superficially.

Another suggestion of practical utility is that when dealing with excessively harsh negatives,

a transparency (positive) can be made by contact, using a rapid *plate* instead of a lantern slide. By slight over-exposure a very soft copy can thus be produced. A negative can then be made from the transparency, and a greatly ameliorated result obtained. Almost infinite are the resources furnished by these various means, observes M. Marissiaux, and by devoting a little thought to the after-treatment of a negative one can introduce a great amount of personal artistic feeling.



FOR THE HOME POR- TRAITURE MAN

From the very fact that the home portraiture man must improvise a studio for every sitting, and carry his apparatus with him, he is debarred from a good many studio comforts and conveniences. It is absolutely impossible for him to carry with him a regulation studio stand, and he is most usually forced to content himself with an ordinary tripod as a camera support. Out of doors the tripod is not so bad, but in doors when working on slippery floors, and "slidy" rugs, a tripod can get the operator into more than the fifty-seven varieties of trouble.

The new R. O. C. Tripod Truck is made to overcome all



these difficulties—attached to the tripod in a moment, it renders it as stable as the regulation studio stand. The spring grips hold each leg in place on the truck, and the whole may be lifted, moved or adjusted in any manner without loss of time or damage to the camera.

The R. O. C. Tripod Truck is of most substantial construction and the price, one dollar, is too small to be without it.

Your dealer has them in stock.

Your protection:



THE ONLY SECRET

The first rule in the manipulation of developing out papers is—do not hurry. Any paper of the developing out class will yield prints fast enough to allow you to keep up with your orders without hurrying through any of the processes necessary to produce the prints. Make your negatives to suit as nearly as possible the grade of paper you prefer to use. If certain of your negatives run either way from normal take time enough to select the grades that will yield the best possible result from these negatives—the time you will save this way will more than offset the time you would otherwise spend in juggling during printing or development. Take time in determining the correct exposure—true enough a little experience in handling developing papers will enable you to judge approximately correct exposure without actual testing—but in all cases where you have the least doubt as to your judgment, make test exposure before running off a lot of prints.

If you prepare your own developer be painstaking and exact in its compounding—provide yourself with the best quality chemicals, and mix them in exact accordance with the formula. The departure of a few grains either way from the amount called for will throw your formula out of balance—it will produce prints

to be sure but not the very best the paper is capable of.

Correct temperature is of equal importance—sticking your finger in the solution and guessing at it will not do—use a thermometer.

Do not over-work your developer or your fixing bath—a certain number of prints can be developed and fixed in a given amount of solution—go beyond that and you are cheating yourself, as developer and fixing bath are much cheaper than the paper. It certainly is a temptation when nearing the end of the day's work to run in a dozen or so prints over the amount you know the developer ought to handle—but if you lose your grip here and take a chance, pretty soon you will be taking other chances and then will be wondering why Smith down the street can turn out better prints than you can.

Be thorough and systematic—that is the secret of success with developing papers.

KEEP track of the datings of the Eastman School of Professional Photography.

See page 23.

WORK ROOM HELPS

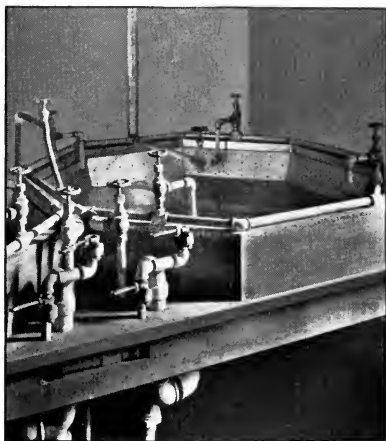
We naturally have to do a great deal of experimenting in all the branches of photography, and in order to accurately determine just what results can be obtained with our products we have to devise ways and means not only for doing things the very best way, but economically as well.



No. 1—D. O. P. Room Lamp

We find that in the rooms devoted to the manipulation of developing out papers that full and proper illumination in no way detracts from the quality of the prints, but makes it much pleasanter for the operators and is likewise a decided influence towards cleanliness and order. To

provide such illumination we make use of incandescent electric lamps, the light being filtered through one thickness of yellow paper, proper precaution regarding fire being observed by the use of the specially constructed shade, shown in illustration No. 1. These shades measure $10\frac{1}{4}$ inches in diameter, and may be obtained from us at two dollars each, net.



No. 2—Print Washing Tank

In washing prints that have been fixed in a hypo bath, it is imperative, for the sake of permanence, that the prints be thoroughly washed in order to remove all traces of the hypo. We have experimented with a number of different washing tanks and find the one shown in illustration No. 2, to work perfectly,

with large quantities of prints. The tank is octagonal in form and measures four feet across and $7\frac{1}{4}$ inches in depth. The tank proper is made of 20-ounce copper tinned on both sides; the inner perforated tank is supported underneath by diagonal supports, raised $\frac{5}{8}$ of an inch from the bottom of the outer tank. There are four intake pipes equidistant on the sides of the washing compartment, the outlets being placed on a slant so that the force of the incoming water will keep the prints in motion. When the water in the tank reaches a certain height, it is automatically emptied by means of a syphon arrangement, the prints in this manner getting about twelve changes in an hour.

The continued popularity of thin mounts and folders, and the increasing use of developing papers has necessitated a method for the flat drying of gelatine emulsion papers. We employ the following method for the quick and flat drying of prints by heat and have found it most satisfactory:

After the prints have been thoroughly washed they are placed in an alum bath of moderate strength for ten minutes to harden them for this method. After removal from the alum bath they are drained and the surface moisture blotted from them. Our method of flat drying is as follows:

Upon a sheet of white blotting paper 24 inches wide and 10 feet in length is placed a piece of cheese cloth of the same size. The prints to be dried are laid face down upon the cheese cloth and covered with another sheet of white blotting paper. (We can supply blotting paper in this size for twenty-five cents per sheet.) The prints are now rolled up in the blotting paper so as to bring the emulsion side of the print out, the roll being secured by means of a tape to prevent it unrolling while drying. When so prepared the rolls are placed in the drying oven heated to a temperature of about 200 degrees Fahr. It is absolutely necessary to keep the temperature of the oven at 190 degrees or over to prevent the prints from curling after removal from the oven. The drying ovens used by us measure 17 by 25 inches and have a depth of 35 inches. As shown in illustrations Nos. 3 and 4 they may be heated by either gas or steam coils. Illustration No. 3 shows the method of heating by gas and the construction of the bottom of the oven. It has been found necessary to place an asbestos board over the gas flame to diffuse the heat, as a direct flame is apt to scorch the prints. Illustration No. 4 shows the arrangement of coils for heating by steam, the oven having been removed to show the construction. At the before-mentioned temper-



No. 3—Print Drying Oven

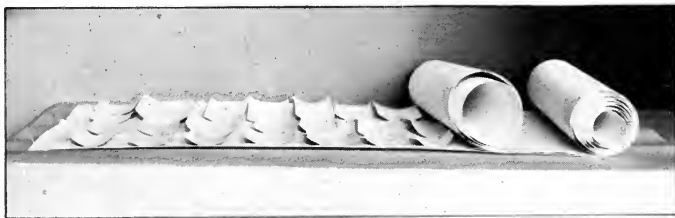
ature the prints will dry in these ovens in about one hour. Illus-



No. 4—Oven with Steam Coils

tration No. 5 shows the slight outward curl of the prints when properly dried in the oven.

We trust that the foregoing description of these devices and methods as employed by us will prove of value to the profession and we will be pleased to afford any further information to those interested.



No. 5—Showing Backward Curl of Oven Dried Prints

*Our Advertising Cut Service
is helping many studios to more business—
It can help you.*



1909 KODAK ADVERTISING CONTEST

FOURTH PRIZE — PROFESSIONAL CLASS

By Bruguiere & Eisen



1909 KODAK ADVERTISING CONTEST

FIFTH PRIZE — PROFESSIONAL CLASS

By S. H. Lifshy

AFTER THE RUSH

BY THE OFFICE BOY

Gee but I'm glad it's over. Christmas time's no snap in our studio (exceptin' what you get for Christmas—I'm writin' this with my new fountain pen the Boss give me—the Boss' wife give me safety razor, and my best girl give me one of them knitted neck ties.) The Boss says you got to make hay while the sun shines, an' if it don't shine you got to make it anyway. He's been usin' them STUDIO LIGHT advertisin' cuts right along—they done a lot of good too as I see folks comin' in with 'em cut out of the paper so's they would be sure to come to the right place—sure! men as well as wimmen.

Soon's the Boss heard of them Taprell Loomis leather things he wires in a order and puts some in his downstairs show case, with both fellers an' girls pictures in 'em with little cards readin' "For Him" an' "For Her," an' then another with "Delivery of Christmas Orders Guaranteed." That last sign cost me a extra pair of shoes but we got there.

The only trouble with the Boss is we don't get no time to get rested up after rushes—he starts right in gettin' ready for the nex' one, an' lots of times he fools us by workin' up a extra rush, when things ought to be quiet like. The Boss says that if you are goin' to be extra busy you have

got to have things to turn out the extra work with an' he's got all the things to do it with—A Aristo Lamp an' Printin' Cabinet, a Century Printer, a Folmer and Schwing enlarging outfit and we've had the Eastman Plate Tanks so long that we mos' forget about the dark room—maybe you think them plate tanks wasent life savers durin' Christmas. The Boss is goin' to try them Taprell Loomis advertisin' albums—he's got a great scheme—but I'll tell you about that nex' time.

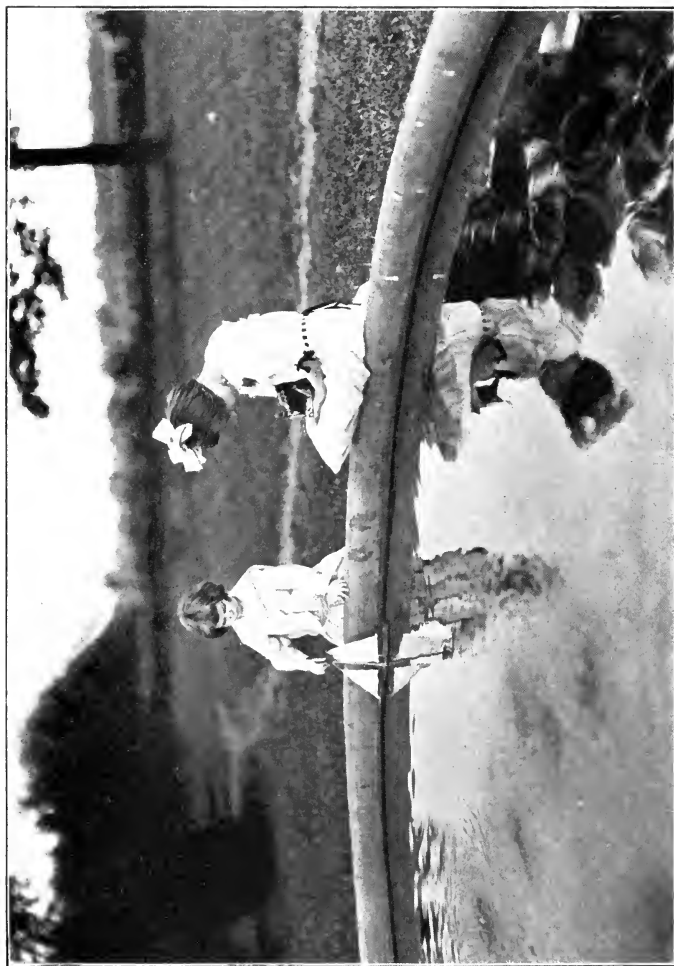


EXTRA CROPS

"Good morning, Mr. Johnson, I'm Wilkins from the Herald—just dropped in to see about carrying your studio ad in our paper."

"I am afraid, Mr. Wilkins, that you come at a rather bad time, Christmas you know is our harvest time and now at the first of the year things are naturally quiet and I am sure the advertising wouldn't pay me."

"Well, Mr. Johnson, it's my business to sell advertising space in the Herald and I think with my experience in advertising I can convince you that your advertisement would pay. You see, I used to live in the west where they grow a sort of clover they call alfalfa. Before this alfalfa was introduced the ranchers were



1909 KODAK ADVERTISING CONTEST

FIRST PRIZE—AMATEUR CLASS

By T. W. Kilmer

well content to harvest one crop of hay, but they found that with this new clover from two to four good crops could be raised every year provided the land was sufficiently irrigated. Now I think I can show you how you can grow this sort of business crop and the Herald will supply the advertising irrigation."

"Yes, but my dear Mr. Wilkins, our Christmas rush is due to the almost universal habit of giving remembrances to our friends at that season and usually just after Christmas the average American is in for a period of retrenchment."

"True enough, Mr. Johnson, but the money is still in existence, and it isn't lying idle in the banks either, it is in circulation just the same. Another thing, have you ever stopped to think how much actual cash is given as a Christmas remembrance every year, not from business firms to their employees, but from father to son, uncle to niece, or from prosperous Jim in the city to the old folks at home? None of this large amount can figure in anybody's holiday business, but in most cases it is "easy money" and just aching to be spent, and you can get your share of it. Every month in the year finds excuses for people to have their pictures taken.

Now I know you are an observing man, Mr. Johnson, and you see every big merchant taking advantage of the human love of

a bargain at this season of the year. Advertisements of special sales, preinventory bargain days fill the pages of the Herald and the stores of the advertisers.

Now, of course, I don't know a whole lot about the picture making business, but it seems to me that between us we ought to be able to provide some enticing bargains—no, I don't mean cutting the price, but why can't you offer something that "looks a whole lot" but really costs you no more. Then on top of that you can suggest that now the holiday rush is over you have more time to devote to each individual patron—a better opportunity to bring out their individuality—the combination surely ought to catch them.

Hello! what's this—a mount catalogue—Taprell, Loomis & Company, who are they?—the best in the business? Well now you sit right down and hunt for those new things in mounts and I'll drop in this afternoon and help you fix up that copy. Yes, I'd use space at least twice every week—no, a single column six or seven inches deep will be enough. This afternoon about three. Good morning."

Eastman's Ground Glass
Substitute—*invaluable*
in working up negatives.
4-ounce bottle, 50 cents.



1909 KODAK ADVERTISING CONTEST

SECOND PRIZE — AMATEUR CLASS

By George H. Seip

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so.

E. K. Co.



Now is a splendid time to have those pictures taken.

The holiday rush is over, so we can take plenty of time to get acquainted and bring out your best points.

Also—we have some interesting things in new style mountings.

**THE PYRO
STUDIO**

No. 149. Price, 40 cents.

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910



Scranton, Pa.	-	-	-	-	-	January 18, 19, 20
Boston, Mass.	-	-	-	-	-	January 25, 26, 27
New York, N. Y.	-	-	-	-	-	February 1, 2, 3
Philadelphia, Pa.	-	-	-	-	-	February 8, 9, 10
Washington, D. C.	-	-	-	-	-	February 15, 16, 17
Norfolk, Va.	-	-	-	-	-	February 22, 23, 24
Charlotte, N. C.	-	-	-	-	-	March, 1, 2, 3
Jacksonville, Fla.	-	-	-	-	-	March 8, 9, 10
Atlanta, Ga.	-	-	-	-	-	March 15, 16, 17
Nashville, Tenn.	-	-	-	-	-	March 22, 23, 24
New Orleans, La.	-	-	-	-	-	March 29, 30, 31
Houston, Tex.	-	-	-	-	-	April 5, 6, 7
Dallas, Tex.	-	-	-	-	-	April 12, 13, 14
Oklahoma City, Okla.	-	-	-	-	-	April 19, 20, 21
Little Rock, Ark.	-	-	-	-	-	April 26, 27, 28



ARTURA PRICE LIST

IRIS—Grade A

Size	Dozen	One-half Gross	Gross
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cabinets).....	\$..	\$ 1.10	\$ 2.00
4 x 5 .....	..	1.10	2.00
4 x 6 .....	..	1.10	2.00
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ .....	..	1.65	2.80
4 x 8 .....	.35	1.90	3.40
5 x 7 .....	.35	2.00	3.50
5 x 8 .....	.40	2.25	4.00
6 x 8 .....	.50	2.75	5.00
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ .....	.60	3.25	6.00
7 x 9 .....	.65	3.75	7.00
8 x 10 .....	.80	4.75	9.00
10 x 12	1.20	7.00	13.50
11 x 14	1.60	9.25	17.50
14 x 17	2.40	14.00	27.00
16 x 20	3.20	18.50	36.00
18 x 22	4.00	23.50	46.00
20 x 24	4.80	28.00	55.00

10-foot rolls (25 in. wide), per roll.....\$2.25

5-yard rolls (25 in. wide), per roll..... 3.25

10-yard rolls (25 in. wide), per roll..... 6.00

IRIS—Grades B, C, D and E

Size	Dozen	One-half Gross	Gross
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cabinets).....	\$..	\$ 1.40	\$ 2.50
4 x 5 .....	..	1.40	2.50
4 x 6 .....	..	1.40	2.50
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ .....	..	2.05	3.50
4 x 8 .....	.45	2.45	4.30
5 x 7 .....	.45	2.50	4.40
5 x 8 .....	.50	2.80	5.00
6 x 8 .....	.65	3.45	6.25
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ .....	.75	4.05	7.50
7 x 9 .....	.80	4.70	8.75
8 x 10	1.00	5.95	11.25
10 x 12	1.50	8.75	16.90
11 x 14	2.00	11.55	21.90
14 x 17	3.00	17.50	33.75
16 x 20	4.00	23.15	45.00
18 x 22	5.00	29.40	57.50
20 x 24	6.00	35.00	68.75

10-foot rolls (25 in. wide), per roll.....\$2.75

5-yard rolls (25 in. wide), per roll..... 3.75

10-yard rolls (25 in. wide), per roll..... 7.00

ARTURA CHLORIDE

Size	Doz.	$\frac{1}{2}$ Gross	Gross
$3\frac{7}{8} \times 5\frac{1}{2}$ (Cabinets)	\$..	\$ 1.25	\$ 2.25
4 x 5 .....	..	1.25	2.25
4 x 6 .....	..	1.25	2.25
$4\frac{1}{4} \times 6\frac{1}{2}$ .....	..	1.70	3.15
5 x 7 .....	.40	2.20	3.90
5 x 8 .....	.45	2.50	4.50
6 x 8 .....	.60	3.15	5.65
$6\frac{1}{2} \times 8\frac{1}{2}$ .....	.70	3.60	6.75
7 x 9 .....	.75	4.20	7.90
8 x 10 .....	.90	5.25	10.00
10 x 12	1.35	7.75	15.00
11 x 14	1.80	10.20	19.75
14 x 17	2.70	15.50	30.00
16 x 20	3.60	20.75	40.50
18 x 22	4.50	26.75	52.50
20 x 24	5.40	32.00	62.50
10-foot rolls (25 in. wide), per roll			\$2.25
5-yard rolls (25 in. wide), per roll			3.60
10-yard rolls (25 in. wide), per roll			6.75

ARTURA NON-CURLING

Regular Weight				Extra Heavy*		
Size	Doz.	$\frac{1}{2}$ Gr.	Gr.	Doz.	$\frac{1}{2}$ Gr.	Gr.
$3\frac{7}{8} \times 5\frac{1}{2}$ (Cab.)	\$..	\$ 1.10	\$ 2.00	\$..	\$ 1.25	\$ 2.25
4 x 5 .....	..	1.10	2.00	..	1.25	2.25
4 x 6 .....	..	1.10	2.00	..	1.25	2.25
$4\frac{1}{4} \times 6\frac{1}{2}$ .....	..	1.65	2.80	..	1.70	3.15
5 x 7 .....	.35	2.00	3.50	.40	2.20	3.90
5 x 8 .....	.40	2.25	4.00	.45	2.50	4.50
6 x 8 .....	.50	2.75	5.00	.60	3.15	5.65
$6\frac{1}{2} \times 8\frac{1}{2}$ .....	.60	3.25	6.00	.70	3.60	6.75
7 x 9 .....	.65	3.75	7.00	.75	4.20	7.90
8 x 10 .....	.80	4.75	9.00	.90	5.25	10.00
10 x 12	1.20	7.00	13.50	1.35	7.75	15.00
11 x 14	1.60	9.25	17.50	1.80	10.20	19.75
14 x 17	2.40	14.00	27.00	2.70	15.50	30.00
16 x 20	3.20	18.50	36.00	3.60	20.75	40.50
18 x 22	4.00	23.50	46.00	4.50	26.75	52.50
20 x 24	4.80	28.00	55.00	5.40	32.00	62.50

REGULAR WEIGHT

10-foot rolls (25 in. wide), per roll	\$2.00
5-yard rolls (25 in. wide), per roll	3.00
10-yard rolls (25 in. wide), per roll	5.25

EXTRA HEAVY

10-foot rolls (25 in. wide), per roll	\$2.25
5-yard rolls (25 in. wide), per roll	3.60
10-yard rolls (25 in. wide), per roll	6.75

*Extra Heavy in Satin Surface and Medium Contrast only.

ARTURA CARBON GREEN

MATTE				Rough Matte and Extra Heavy		
Size	Doz.	$\frac{1}{2}$ Gr.	Gr.	Doz.	$\frac{1}{2}$ Gr.	Gr.
$3\frac{7}{8} \times 5\frac{1}{2}$ (Cab.)	\$..	\$ 1.10	\$ 2.00	\$..	\$ 1.25	\$ 2.25
4 x 5	..	1.10	2.00	..	1.25	2.25
4 x 6	..	1.10	2.00	..	1.25	2.25
$4\frac{1}{4} \times 6\frac{1}{2}$	..	1.65	2.80	..	1.70	3.15
5 x 7	.35	2.00	3.50	.40	2.20	3.90
5 x 8	.40	2.25	4.00	.45	2.50	4.50
6 x 8	.50	2.75	5.00	.60	3.15	5.65
$6\frac{1}{2} \times 8\frac{1}{2}$	.60	3.25	6.00	.70	3.60	6.75
7 x 9	.65	3.75	7.00	.75	4.20	7.90
8 x 10	.80	4.75	9.00	.90	5.25	10.00
10 x 12	1.20	7.00	13.50	1 35	7.75	15.00
11 x 14	1.60	9.25	17.50	1.80	10.20	19.75
14 x 17	2.40	14.00	27.00	2.70	15.50	30.00
16 x 20	3.20	18.50	36.00	3.60	20.75	40.50
18 x 22	4.00	23.50	46.00	4.50	26.75	52.50
20 x 24	4.80	28.00	55.00	5.40	32.00	62.50

MATTE

10-foot rolls (25 in. wide), per roll.....\$2.00

5-yard rolls (25 in. wide), per roll..... 3.00

10-yard rolls (25 in. wide), per roll..... 5.25

ROUGH MATTE AND EXTRA HEAVY

10-foot rolls (25 in. wide), per roll \$2.25

5-yard rolls (25 in. wide), per roll..... 3.60

10-yard rolls (25 in. wide), per roll..... 6.75

ARTURA CARBON BLACK

REGULAR WEIGHT				Rough Matte and Extra Heavy		
Size	Doz.	$\frac{1}{2}$ Gr.	Gr.	Doz.	$\frac{1}{2}$ Gr.	Gr.
3 x 4 or $3\frac{1}{2} \times 3\frac{1}{2}$	\$..	\$.60	\$ 1.15	\$..	\$..	\$ 1.50
$3\frac{1}{4} \times 4\frac{1}{4}$	..	.60	1.15	..	..	1.50
$3\frac{7}{8} \times 5\frac{1}{2}$ (Cab.)	..	.85	1.50	..	1.10	2.00
4 x 5	..	.85	1.50	..	1.10	2.00
4 x 6	..	.85	1.50	..	1.10	2.00
$4\frac{1}{4} \times 6\frac{1}{2}$	..	1.20	2.10	..	1.65	2.80
5 x 7	.30	1.50	2.65	.35	2.00	3.50
5 x 8	.30	1.75	3.00	.40	2.25	4.00
6 x 8	.40	2.10	3.75	.50	2.75	5.00
$6\frac{1}{2} \times 8\frac{1}{2}$	.45	2.50	4.50	.60	3.25	6.00
7 x 9	.50	2.85	5.25	.65	3.75	7.00
$7\frac{1}{2} \times 9\frac{1}{2}$	.60	3 25	6.00	.75	4.25	8.00
8 x 10	.60	3 60	6.75	.80	4.75	9.00
9 x 11	.75	4.35	8.25	1.00	5.75	11.00
10 x 12	.90	5.30	10.15	1.20	7.00	13.50
11 x 14	1.20	6.80	13.15	1.60	9.25	17.50
14 x 17	1.80	10.40	20.25	2.40	14.00	27.00
16 x 20	2.40	14.00	27.00	3.20	18.50	36.00
18 x 22	3.00	18.00	34.50	4.00	23.50	46.00
20 x 24	3.60	21.50	41.25	4.80	28.00	55.00
10-ft. rolls (25 in. wide), roll .....\$1.50				10 ft. rolls (25 in. wide) roll \$2 00		
5-yd. rolls (25 in. wide), roll 2.25				5 yd. rolls (25 in. wide) roll 3 00		
10-yd. rolls (25 in. wide), roll 4.00				10 yd. rolls (25 in. wide) roll 5 25		

ARTURA POST CARDS

1 gross.....	\$ 2.00
Box of 500 cards.....	5.00

ARTURA BACKING PAPER

Size	Gross	Size	Gross
4 x 5.....	\$.90	9 x 11.....	\$ 3.60
Cabinet.....	.90	10 x 12.....	4.30
5 x 7.....	1.50	11 x 14.....	5.35
5 x 8.....	1.75	12 x 15.....	6.00
6 x 8.....	2.00	14 x 17.....	8.00
7 x 9.....	2.40	16 x 20.....	12.80
8 x 10.....	3.20	20 x 24.....	19.20

10-foot rolls (25 in. wide), per roll.....	\$.90
5-yard rolls (25 in. wide), per roll.....	1.30
10-yard rolls (25 in. wide), per roll.....	2.30

ARTURA CHEMICALS

Developer Powder No. 1.....	\$.05
Developer Powder No. 2.....	.10
Acid Fixing Bath Powder.....	.15
Sodium Carbonate (1 lb. dry)....	.25
Sodium Sulphite (1 lb. dry).....	.30
Sodium Carbonate (5 lb. dry).....	1.00
Sodium Sulphite (5 lb. dry).....	1.25

ARTURA DIVISION

EASTMAN KODAK CO.

ROCHESTER

NEW YORK



Press down with the hand that holds the print—no lost time or motion with

THE EASTMAN TRIMMING BOARD

12½ inch blade

Accurate rule and transparent trimming gauge.

Price - - - - - \$4.00

EASTMAN KODAK CO.

All Dealers

ROCHESTER, N. Y.



NO SLIP OR SLIDE

When you use the

EASTMAN FORM HOLDER

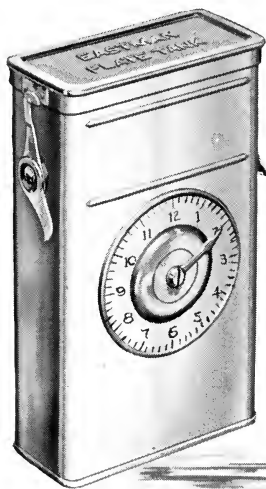
Strong and durable
Hardened zinc cutting plate

Price - - \$1.25

EASTMAN KODAK CO.

All Dealers

ROCHESTER, N. Y.



Be Comfortable

No prolonged stay in a cold or illy ventilated
dark-room when you use the

Eastman Plate Tank

Load your plates in a jiffy with the ingenious loading
device—put on the tank cover—that ends the dark-room
part. **BEST WAY—BEST TANK—BEST RESULTS.**

Eastman Plate Tank 5 x 7, \$4.50; 8 x 10, \$10.00.

EASTMAN KODAK CO., Rochester, N. Y.

MOST of the trouble you have been having in securing good negatives of babies can be avoided by using the Century Baby Holder.



It is quickly and easily adjustable, has no frail parts to get out of order, and is the safest and most effective baby holder on the market.

Price - - - - \$5.00

Century Camera Division

Eastman Kodak Company

Rochester, N. Y.

A classy style for school and
college photos.
THE UNIVERSITY



For Black and White tacked on prints in regular and odd sizes. Made in beautiful shades of Brown, White and Gray. 3x7, 4x8, 5x9.

The UNIVERSITY will make a hit for the school and college trade. Only one of several beautiful styles we have for college and school work. Five one cent stamps will bring you FIVE choice styles. Write us to-day.

TAPRELL, LOOMIS & COMPANY

The Leading Card Novelty House of America.

All Dealers

CHICAGO, U. S. A.

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ARISTO PLATINO PRINT

By Jeannette Fleming

Joplin, Mo.

STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 1

FEBRUARY 1910

No. 12

STUDIO LIGHT

In the year 1901 the American Aristotype Company issued the first number of the "Aristo Eagle" devoted to the betterment of photography and treating on the manipulation of Aristo Platino. Thus the "Aristo Eagle" came into existence.

During the year 1906 the Artura Photo Paper Company, wishing to contribute its share toward the advancement and progress of photography, and wishing to keep the photographer in touch with Artura products, issued a monthly publication known as the "Artura Bulletin."

The "Aristo Eagle" represented the best in collodion printing-out paper.

The "Artura Bulletin" represented the best in gelatine developing-out paper.

The supremacy of both in their particular field has never been questioned.

During the spring of 1909 the editor of the "Aristo Eagle" realizing that the Eastman Co. made many good things beside Aristo, wished to exploit them.

This could not consistently be done under the title "Aristo Eagle," and after deciding to broaden its scope the name was changed to "Studio Light and the Aristo Eagle." This change enabled the staff of the publication to treat upon the merits of other Eastman products. Other Eastman products as valuable to the professional as the old, tried and true friend Aristo.

In the meantime Artura was finding a new paper field. Things progressed to a point where we saw that developing paper was a product which the photographer was taking up seriously. Not any and all developing papers, but just Artura, which alone possesses *all* of the qualities needed by the professional.

In line with our policy of progressiveness the next step was to furnish Artura to all photographers desiring the best in developing-out paper, and consequently STUDIO LIGHT will in the future keep you in touch with Artura and will incorporate the "Artura Bulletin" as well as the "Aristo Eagle."



THE DOVE OF PEACE

Dear Mr. Editor:

You are wondering what kind of a row I'm going to start next? None at all. This is a dove of peace letter of congratulation on your acquisition of Artura. You folks needed each other and we photographers need both of you. No, no; I haven't turned D. O. P. man. I have expressed admiration of your Nepera Sepias and used 'em. And well, perhaps I did let Artura Iris help out on the Christmas rush and people did like the prints—but! But I'll admit just this much: If I *do* flop from colodion it will be to Artura Iris. Guess that's something of an admission from such an old fire eater—make the most of it.

This is a dove of peace letter and I congratulate you on getting the only real thing in a professional D. O. paper and I congratulate the photographers that they can now get it through the Eastman channels—for that means better service.

This is a dove of peace letter and there is no anger to be expressed in it. I am sorry for some people, that's all—sorry for people who have for so long a time been making papers and plates and fibus "just as good as" the various products put out by you that they didn't wait for the ink to get dry on that check you gave the Columbus people

before they began to claim that their reconstructed amateur paper (or was it merely re-labeled) was "just as good as Artura." The dove of peace is sitting on my shoulder. I am not for starting any row. I won't. But why in the name of Cyanide of Potassium do some people waste their energy in mixing trouble when they ought to be mixing emulsion? What we photographers want is the goods. The song entitled, "The Imitator's Lament" has already been run through 101 stanzas, each one just as good as the other—and no better.

This is a dove of peace letter—but some day when the dove has flown away for a little while, I'm going to say what I really think of this "just as good as" business. And when I do, I'll dare you to print it!

Yours for Peace,
STEREOSCOPE.



Artura Sodas

for best results on

Artura Papers



Packed in one and five-pound packages.



FROM AN ARISTO PLATINO PRINT

By Jeannette Fleming

Joplin, Mo.

A NOTHER PRIZE CONTEST

Last month we reproduced in these pages several of the pictures which were awarded prizes in our 1909 Kodak Advertising Contest. The limits of this magazine, small pages and one color only, make it quite impossible for us to give a full idea of the advertising possibilities that many of these pictures present. But they do suggest the pleasures that are to be derived from Kodakery, they do suggest Kodak simplicity and convenience, and they do it all in such a convincing manner that they give life and reality to an advertisement.

When we were using paintings and drawings for this work we had pictures from the very best artists in the country, among them being such people as Frederic Remington, A. B. Frost, Charles Allan Gilbert, Jessie Wilcox Smith, Edward Penfield, T. K. Hanna, Alonzo Kimball, and Rose Cecil O'Neill. Now that we are using photographs we propose, too, to have the very best work obtainable and that's why we offer \$500 for a single negative.

A number of photographers have made good money out of us in these contests. But there is more than the mere prize list to be considered. In addition to the \$2000 in prize money we

buy a considerable number of pictures every year—some from prize winners and some from others who were not so fortunate, and we are always looking for *more*. But we are not the only ones. Thousands of advertisers the country over are after illustrations for their magazine work, catalogues and booklets. They want live, virile stuff and the man who makes it can get his own price.

Our contests supply us with ten prize pictures, we buy in the course of a year twice as many more, in addition to which we frequently make pictures for ourselves when there is some special point to be covered that none of the prize or purchased pictures fit into properly.

There's a big field, for the man with ideas, in advertising illustration and there's no better way in which to get a start than to enter the Kodak Advertising Contest for 1910.

TERMS

1. Each picture is to contain a figure or figures and is to be suitable for use as an illustration in advertising the Kodak or the Kodak system of amateur photography.

2. Each print in Class "A" must be from a negative 5 x 7 or larger. Each print in Class "B" must be from a negative 4 x 5 or 3¼ x 5½ or larger.

3. *Prints only* are to be sent for competition—not negatives.

4. Prints must be mounted but not framed. (Mounts should show about one inch margin.)

5. No competitor will be awarded more than one prize. (This does not prevent a competitor from entering as many pictures as he may desire.)

6. Due and reasonable care will be taken of all non-winning prints and, barring loss or accident, they will be returned to their owners at our expense, but we assume no responsibility of loss or damage.

7. The negatives from which all prize winning prints are made are to become the property of the Eastman Kodak Co., and are to be received by it in good order before payment of prize money is made.

8. Contestants who are awarded prizes must also furnish to us the written consent of the subject (in the case of a minor, the written consent of a parent or guardian) to the use of the picture in such manner as we may see fit in our advertising as per the following form:

For value received, I hereby consent that the pictures taken of me by _____, proofs of which are hereto attached, or any reproduction of the same, may be used by the Eastman Kodak Company or any of its associate companies for the purpose of illustration, advertising or publication in any manner.

I hereby affirm that I am the parent guardian of _____, and for value received, I hereby consent that the pictures taken of ^{him}_{her} by _____, proofs of which are hereto attached, or any reproduction of the same, may be used by the Eastman Kodak Company or any of its associate companies for the purpose of illustration, advertising or publication in any manner.

NOTE—Blank forms will be furnished on application.

9. All entries should be addressed to

EASTMAN KODAK CO.
Advg. Dept. ROCHESTER, N. Y.

10. In sending pictures, mark the *package* plainly, "Kodak Advertising Contest," and in the lower left-hand corner write your own name and address. Then write us a letter as follows:

I am sending you to-day by ^{Express,}
Mail,
charges prepaid, _____ prints.
Please enter in your Kodak Adver-
tising Competition. Class _____
Yours truly,
Name, _____
Address, _____

11. The name and address of the competitor must be legibly written on a paper and enclosed in a sealed envelope in the same package in which the prints are forwarded. There is to be no writing on prints or mounts.

12. We will promptly acknowledge the receipt of pictures, and when awards are made, will send each competitor a list of prize winners.

13. Only recognized professional photographers conducting a studio will be allowed to compete in Class "A." Class "B" is open to all photographers not in above classification..

14. This contest will close October 1st, 1910.

THE PRIZES

Class A

Professional Photographers Only

Negatives 5 x 7 or larger

First Prize	-	-	-	\$500.00
Second "	-	-	-	400.00
Third "	-	-	-	250.00
Fourth "	-	-	-	150.00
Fifth "	-	-	-	100.00
				\$1400.00

Class B

Amateurs Only

Negatives 4 x 5 or 3 1/4 x 5 1/2 or larger

First Prize	-	-	-	\$300.00
Second "	-	-	-	150.00
Third "	-	-	-	75.00
Fourth "	-	-	-	50.00
Fifth "	-	-	-	25.00
				\$600.00

SUGGESTIONS

First of all it should be remembered that these prizes are not offered for the sake of obtaining sample prints or negatives made with our goods. Merely pretty pictures, merely artistic pictures will not be considered. The pictures must in some way connect up with the Kodak idea—must show the pleasure that is to be derived from picture taking, or the simplicity of the Kodak system or suggest the excellence of Kodak

goods. Must in short help to sell Kodak goods, by *illustration* of some one of the many points in their favor.

The jury will be instructed to award the prizes to those contestants whose pictures, all things considered, are best adapted to use in Kodak (or Brownie Camera) advertising.

As reproductions of the pictures will often be in small sizes, too much detail should not be introduced.

Pictures for reproduction should be snappy—vigorous, for they lose much by the half-tone process.

Where apparatus is introduced, it must be up-to-date. If you haven't the goods, you can borrow.

It is highly probable that we shall want to secure some negatives aside from the prize winners. In such cases special arrangements will be made.

If you are interested, let us send you a copy of the Souvenir of 1909 contest which gives an idea of the kinds of pictures that we consider valuable from an advertising standpoint.

THE JUDGES

The jury of award will consist of photographers and of advertising men who are fully competent to pass upon the work submitted. Full attention will be paid therefore to the artistic and technical merit of the work as well as to its strength from an

advertising standpoint. Announcement of the names of the judges will be made later.

EASTMAN KODAK CO.,
Rochester, N. Y.



NEAT AND PRACTICAL

It is so easy to mar the appearance of a well appointed studio by the employment of some piece of apparatus, usually a makeshift, that does not harmonize with the rest of the equipment.

Most of us find it necessary in making certain lightings to shield the lens from an excess of light, in order to obtain the proper quality in the negative. For this purpose we have employed all sorts of makeshifts, utilizing a funnel or shield made out of heavy wrapping paper or cardboard, that cannot, even when new and clean, add anything to the appearance of the camera with which it is used.

We all of us know that appearances count for a lot and that we are apt to judge the studio by its equipment. Even when realizing this we have had to put up with an unsightly lens hood or shield because, until the advent of the Eastman Adjustable Lens Hood, a shield for this purpose was not manufactured. You can now dispense with unsightly paper funnels. Let your dealer show you.

ARTURA IN ROLLS

Hereafter Artura paper and Artura Backing paper will be listed in both 20 and 40-inch rolls instead of only in 25-inch rolls as formerly.

Of course you can get the 25-inch rolls if you want them, but as the 20 and 40-inch rolls will be the ones listed, those are the ones dealers will regularly have in stock. Prices of Artura in rolls are given on pages 24-27.



A MORAL TALE

This is going to be a good story because it isn't true, so the characters and plot will work out right.

Once upon a time, as all orthodox fairy tales begin, a good young man was walking along a dusty country road, it was June and the birds were singing merrily; glancing down he spied a brightly shining object; picking it up he discovered it was a brand new portrait lens working at $f.0$, so he decided to become a professional photographer. Reaching at last the gates of the great city, he glanced about him for a studio and noticing a house with a sign on it "Take One" he moved in. Some previous tenant had carelessly left behind him a portrait camera and half a dozen plate holders, together with a brand new black

background. I wish the background had a scene painted on it, he murmured, but no matter, I can work in my backgrounds and be right up to the minute a la Garo.

Desiring to commence business he clapped his hands and summoned the fairy queen (capitals are usually used for this purpose, but she was new at the game). I want some sample prints for my show case, he said. Disappearing for an instant she returned with two trunks of costumes and a case of Seed 26X plates. Get busy, she said, for I saw a plate tank demonstrator and two paper demonstrators heading this way and they will develop your plates and make your prints for you. In a jiffy the work was completed, not a failure among them, and all mounted on Taprell's latest creations, for the F. Q. had given him a dollar and a quarter's worth of stamps to send for Taprell's complete sample line.

Glancing outside he saw a beauteous maid eagerly inspecting his display—then the door slowly opened and she timidly entered. I'm the real goods behind the reception counter, she said, and I can make a welsh rarchbit and do fine mending, and so they were married and lived happily ever after.

Moral: It pays to be kind to the Demonstrators.



ANOTHER GAME

There is said to be a gentlemanly appearing slick talker at large, who may or who may not cross your path with an advertising proposition that on the face of it is attractive, and one that you would be apt to accept.

The proposition is alleged to be this. He is to act as a representative of your studio and sell contracts to residents of your town for fifty cents each. The contract states that upon the payment of the fifty cents the buyer is entitled to one portrait mounted in a handsome seal grain folio.

Your agreement with the contract-selling gentleman is that he is to furnish you with one seal grain folio for every contract sold.

Your part of the agreement is to honor every contract that comes in by making a sitting and finishing one print free of charge, depending upon duplicate orders for your profits.

As we have said before, the proposition is all right, but a down-East photographer wants to warn you through these columns that there is sometimes a slip 'twixt the cup and the lip.

His experience, so he says, was both unpleasant and unprofitable, and if said slick talker behaves everywhere as he is reported to have acted in this particular instance, a warning is not out of order.

The agent said he would order the seal grain folios and have them sent to the studio.

He did, but they are said to have come by express C. O. D.

The photographer took it up with the house which sent them to see if there was not some mistake, but they stated that they had followed the agent's instructions.

Customers were getting anxious, and the photographer paid the C. O. D., took the folios out of the express office to keep the peace, located the agent, writing him to that effect, asking him to refund the money on the ground that he had agreed to furnish the folios free of charge.

He is said to have answered that the photographer would have a "swell chance" to get a penny from him, and that he should consider himself lucky to get the folios at any price.

We might add that all transient agents who are reliable will be able to give references. Avoid the unreliable.



FOR 1910

The Taprell, Loomis & Co., Chicago, are again to the front with a line of "Trade-Pullers" and "Trade-Ticklers."

The "Trade-Pullers" are show case cards handsomely printed in two colors on high grade medium weight card stock. They

are put up in sets—15 cards, all different, make up the set and the complete lot to you for 25 cents.

Just to give you an idea of the style of these cards we reproduce two picked at random.



One or two of these cards at a time in the show case not only adds to the tone of the case but people will stop to read well printed notices and when they stop to read you start them thinking. If they are at all in need of photographs they will come in. Not necessarily at the time but within a day or two. Your studio is the one that is impressed on their minds and they will come back.

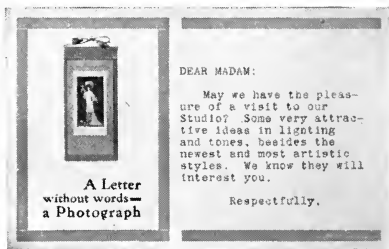
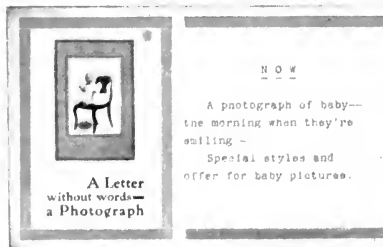
The set of "Trade Pullers" is rightly named and it will pay you to draw on your bank account to the extent of 25 cents and purchase a set if you have any desire to pull customers into the reception room where you can induce them to spend some of their money.

The "Trade Ticklers" are intended to reach people who don't often pass the studio or who pass on the other side of the street. They are mailing cards neatly printed in two colors. The lower right hand side is left blank for your signature. The surface of these cards will permit signing them with pen and ink or they may be put on the typewriter.

There are several varieties, with reproduced portraits of men, women and children.

The following illustrations will give you only a general idea of the appearance of these mailing cards owing to the reduced size of the reproductions.

Taprell, Loomis & Co. make and furnish them at 50 cents a hundred. They are sold only in lots of 100 of one style.



A more effective way to reach customers could not be devised.

Buy a thousand of these cards, mail them out to your townspeople, watch the returns and you'll be surprised at the results produced by a personal appeal of this kind.

One thousand cards at a time won't be enough after you find how well they do their work. Order now and get the business.



TO protect your negatives and preserve the retouching, use

*Adamantine
Negative Varnish*

6-oz. bottle 40 cents

PHOTOGRAPHERS ASSOCIATION OF AMERICA

MILWAUKEE, Wis.,

Jan. 12, 1910.

The Executive Committee of the Photographers Association of America, in executive session at the Hotel Pfister, Milwaukee, Wis., January 12, 1910, to arrange for the Thirteenth Annual Convention.

All the officers were present, as follows:

A. T. Proctor, President;
G. W. Harris, 1st Vice-President; Ben Larrimer, 2d Vice-President; L. A. Dozer, Treasurers; J. H. C. Evanoff, Sec.

The out-going Secretary handed in the following financial report:

PHOTOGRAPHERS ASSOCIATION OF AMERICA,

In Account with G. W. Harris, Secretary,

Total rec'd for space, -	\$3,272.00
“ “ “ advert'ing, -	945.00
“ “ from old acct., -	12.00

Paid to L. A. Dozer, - \$4,229.00

Treasurer Dozer then handed in his account for the previous year, as follows:

SUMMARY OF TREASURER'S ACCOUNT FOR 1909

PHOTOGRAPHERS ASSOCIATION OF AMERICA

RECEIPTS

Cash on hand January 1,	
1909, - - - - -	\$ 4,698.74

Rec'd from membership and dues, - - - -	4,054.50
Rec'd from sale of Ladies' Pins, - - - -	96.50
Rec'd from Secretary for advg. and floor space, -	4,229.00
	<u>\$13,078.74</u>

EXPENDITURES

Paid out on Vouchers, 842 to 932 inclusive, -	\$ 6,595.52
Cash on hand, January 1, 1910, - - - - -	6,483.22
	<u>\$13,078.74</u>
Total, - - - - -	
(Signed) L. A. Dozer, Treas.	

President Proctor appointed J. H. C. Evanoff and Ben Larrimer as a committee to audit the accounts of the Secretary and Treasurer. The accounts were found correct and approved.

After a thorough canvass of the dates most suitable, the motion was made and seconded, that the Thirteenth Annual Convention of the Photographers Association of America, be held during the week of July 11th, 1910, and the Auditorium in Milwaukee, Wisconsin, was selected as the place of meeting.

THE SCHOOL OF PHOTOGRAPHY having met with such favor at the previous two conventions, it was unanimously decided to again hold a School of Photography under the supervision of the most expert photographers that could be procured.

THE PICTURE EXHIBIT

As the non-competitive has proved itself entirely successful, the Board decided to adopt the

same policy for the convention of 1910.

HEADQUARTERS

The Hotel Pfister was selected as official headquarters.

THE PRIZE FOR BEST INVENTION

The sum of One Hundred Dollars was set aside to be awarded to the best invention, process, apparatus or appliance pertaining to photography, and which has not heretofore been shown or exhibited at any previous national convention.

PUBLICITY

The Secretary was instructed to arrange for a systematic plan of publicity, to begin at once, under the supervision of the Executive Board.

CONGRESS OF PHOTOGRAPHY

Arrangements were made for the second meeting of the Congress of Photography, and the Secretary instructed to call upon the State Associations, to send their duly appointed delegates thereto.

FEDERATION OF WOMEN PHOTOGRAPHERS

The Executive Board decided to co-operate in every way with the plans submitted by the Federation of Women Photographers—a branch of the P. A. of A., inaugurated at Rochester, 1909.

COMMERCIAL PHOTOGRAPHY SECTION

On motion, it was decided to

invite all commercial photographers to join the Association and take part in the convention. A special commercial photographic display being planned, providing sufficient participants can be obtained.

ENTERTAINMENT

The Milwaukee Photographers having announced that they had appointed a committee to look after the entertainment of the visiting photographers, the Executive Board decided to co-operate fully with their plans, and the entertainments promised to be entirely satisfactory.

GENERAL

The various committees appointed by the President took up their work in detail, and laid careful foundations looking forward to a successful meeting.

CONSTITUTION

The Executive Board desires to draw attention to the fact, that the 1910 convention of the P. A. of A. will be conducted under a revised constitution and by-laws, these revisions having been adopted at Rochester, 1909.

The following committees were appointed by the President, for 1910:

Hotel and Accommodations, Evanoff, Harris, Dozer; Decorations, Harris, Larrimer, Evanoff; Buttons, Dozer, Evanoff, Larrimer; Printing and Advertising, Harris, Dozer, Evanoff;

Press, Harris, Larrimer, Evanoff; Information, Dozer, Harris, Evanoff; Transportation, Evanoff, Dozer, Larrimer; Association Annual, Larrimer, Harris, Proctor; Local Entertainment, Stein, Bangs, Bish, Reimer, Guttenstein, Bandtell.

J. H. C. EVANOFF,
Secretary.



ARTURA SEPIA SALT

If you haven't as yet used "Artura Sepia Salt" it is up to you to get busy.

Artura Iris prints made sepia with this preparation are rich and brilliant with clean clear highlights and margins.

The process is so simple that you can't go wrong, and it's quick too.

Make your Iris prints in the regular way. Just bleach before fixing. No intermediate washings. Develop, shortstop, bleach and fix. The prints redevelop in the fixing bath. Hypo is the redeveloper.

To those who have used the salt we wish to say that we have found that a strong fixing bath will bleach and cause tones too cold.

The strength of different makes of Hypo varies and a hydrometer test is the only certain way of knowing the exact strength of the bath. Test it before adding the hardener. It should not be over 50 hydrometer test.

The fixing bath must also be ripened with silver to produce rich sepia tones.

To make a fixing bath that will work best with the "Sepia Salt" mix it as follows:

Take 64 oz. of water, adding hypo to test 50. Then add 8 oz. of regular hardener. When thoroughly mixed add the following ripener:

Distilled or rainwater - 1 oz.
Nitrate of silver (crystals) 30 gr.
Salt - - - - - 30 gr.

This bath will fix a gross and a half of cabinet paper or its equivalent.

The condition of the fixing bath when making sepia prints with "Sepia Salt" is very important, and to get the best results a ripened bath and one that is not too strong in hypo is necessary.



For perfectly developed negatives
—crisp, clean and
clear, use the

**EASTMAN
PLATE TANK**



FROM AN ARISTO PLATINO PRINT

*By Jeannette Fleming**Joplin, Mo.*



FROM AN ARISTO PLATINO PRINT

By Jeannette Fleming

Joplin, Mo.

FOR BETTER BABY PICTURES

We all like to have the babies brought to the studio, as it usually means a goodly order for



CENTURY BABY HOLDER,
FRONT VIEW

pictures, especially if it happens to be the first baby. The only drawback to picturing the babies is the extra hard work entailed in securing good negatives. They are such soft wobbly little mites, that all sorts of stunts have to be resorted to to hold them still and in pleasing pose. We used to have mother hold the youngster with one arm, and then spend time and patience covering mother up so she wouldn't appear in the picture—and then just as we had things fixed up right, baby would send forth a

wail because it couldn't see its mother—and—you know.

The new Century Baby Holder is a big improvement on mother's arm for picture taking purposes; it holds baby comfortably and firmly and in a natural position. The Century Baby Holder can be instantly adjusted with one hand for babies of any size, and the youngster may be seated upright, tilted forward or leaning back, allowing the operator perfect freedom in arranging pose and draperies. The Baby Holder may be placed anywhere on any firm support; just adjust the spring arms around baby's waist or under the arms, pull the little dress down over the arms, catch a bit of the dress in the clip at the back of the holder and Mr. Youngster is ready for you, comfortable and contented.

The Century Baby Holder is finely finished in mission style, the metal fittings oxidized copper finish. The time and energy saved in a couple of sittings will pay for the holder.

The price of the Century Baby Holder is five dollars.

Your stock dealer could send one up to-day.

EASTMAN Pro-
fessional School
Dates—see page 23

SHOOTING IN THE DARK

Trying to locate the difficulty when a chemical preparation made up of chemicals of unknown quality doesn't work right is a good deal like trying to shoot a black cat on a dark night with a twenty-two calibre revolver.

The manufacturer spends a good many thousands of dollars in providing you with plates and papers just suited to your requirements, and furnishes you with printed formulas, giving just the right chemicals and proportions to afford you the best results. Then when you compound those formulas with different proportions and secure indifferent results you have wasted some good money. You may imagine you have followed the formula exactly, but if you have used chemicals of unknown quality, you were, in all probability, a good ways out. For instance, you may have weighed out the right number of grains of sulphite, but if your sulphite is one-third sulphate and one-tenth dirt, you haven't got anywhere near the right amount, your whole formula is out of balance and you just cannot get the best results.

Tested chemicals of known quality and strength are easy to procure, and cost but a trifle more than those of unknown quality. A pound of the best carbonate and a pound of sulphite, at a cost

for both of about fifty cents, will develop a good many dollars' worth of exposed plates. Now supposing you economize (?) on your chemicals, and save (?) five or ten cents on the pound and do not get good results—you not only cannot locate the cause of your difficulty but are out a whole lot more than the few pennies lopped off the cost of chemicals you know are right.

Economize in the right way, demand chemicals with this trade-mark:



OUR ILLUSTRATIONS

The reproductions in this issue are representative of the work of Jeannette Fleming, Joplin, Mo.

This studio known as "The Jeannette Studio" is one of the better class studios of the middle west, and as usual in places of this kind, Aristo is one of the valuable assets of the establishment.

The quality of pictures produced in this Missouri studio needs no comment—they speak for themselves—as a careful study of the reproductions will "show you."



THE EASTMAN SCHOOL FOR 1910

The Aristo School, and its broader gauged successor, the Eastman School of Professional Photography have been successes from the start. Each year has seen a bigger and better school with a corresponding interest on the part of the professional. The 1910 School will be no exception to the rule, but will, from the plans now perfected, set a pace difficult for future seasons to excel.

The program will, as in past seasons, include demonstrations of all that is newest and best in professional products. In addition there will be illustrated lectures upon practical art, and other studio problems, and everyone in attendance will be afforded the opportunity of co-operating in solving studio perplexities.

To help *you* to increased profits—to aid you in placing your business on a better, broader and firmer foundation is the object of the Eastman School of Professional Photography.

Not more than one man in ten thousand can place himself in an independent position unaided. To get out of the rut, to be broad gauged and progressive we must profit by the methods of others who have achieved success.

The trouble has been that the most of us have been so busy making a living that we have not

had the time or opportunity to learn of the methods by which others of the profession have profited.

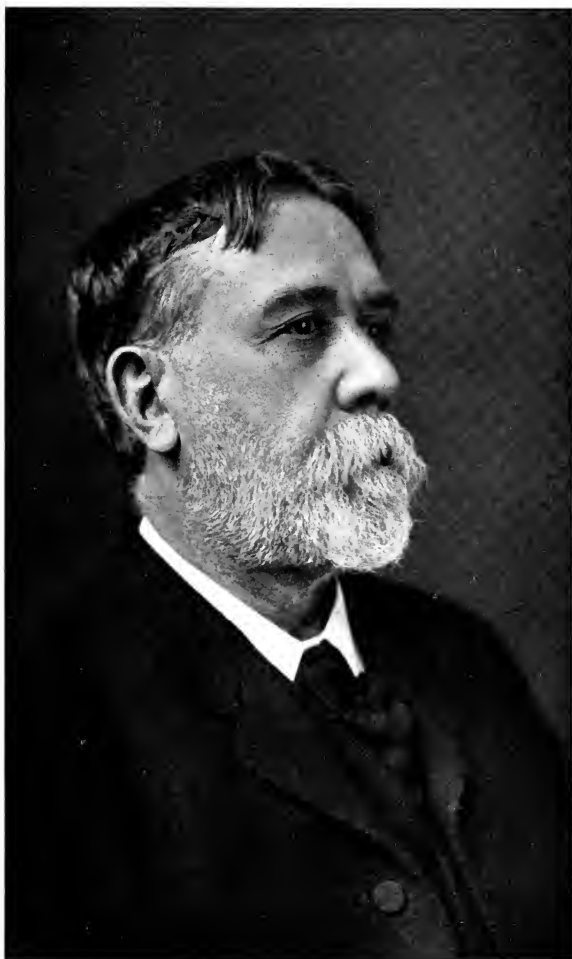
In the course of the year, representatives of the Eastman Kodak Company visit practically every photographer in the country; they learn almost by absorption the things that have worked for or against his success. All their knowledge thus gained is at the disposal of the technical, expert instructors of the school. The result is this: The staff of the school is in position to instruct you not only in the finer technical points of the game—but in addition, from their comprehensive insight of the whole situation, to show you just the methods employed in cities, in towns both large and small that have made for success.

The Eastman School of Professional Photography has always afforded big returns to the professional for the time and money he has expended in attending.

The Eastman School of Professional Photography for 1910 is so far ahead of its predecessors that we find difficulty in adequately expressing our enthusiasm.

In another column we afford a partial list of the datings. Keep watch of these datings and join the boys when the school is in your territory.





FROM AN ARISTO PLATINO PRINT

By Jeannette Fleming

Joplin, Mo.

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so.

C. K. Co., Ltd.



We like the children and our studio is theirs while they are with us.

By making them feel at home we secure pictures of them that are natural—true to life.

Bring that little one of yours to us *now*.

THE PYRO STUDIO

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910



New York, N. Y.	-	-	-	-	-	February 1, 2, 3
Philadelphia, Pa.	-	-	-	-	-	February 8, 9, 10
Washington, D. C.	-	-	-	-	-	February 15, 16, 17
Norfolk, Va.	-	-	-	-	-	February 22, 23, 24
Charlotte, N. C.	-	-	-	-	-	March, 1, 2, 3
Jacksonville, Fla.	-	-	-	-	-	March 8, 9, 10
Atlanta, Ga.	-	-	-	-	-	March 15, 16, 17
Nashville, Tenn.	-	-	-	-	-	March 22, 23, 24
New Orleans, La.	-	-	-	-	-	March 29, 30, 31
Houston, Tex.	-	-	-	-	-	April 5, 6, 7
Dallas, Tex.	-	-	-	-	-	April 12, 13, 14
Oklahoma City, Okla.	-	-	-	-	-	April 19, 20, 21
Little Rock, Ark.	-	-	-	-	-	April 26, 27, 28
Joplin, Mo.	-	-	-	-	-	May 3, 4, 5
Wichita, Kan.	-	-	-	-	-	May 10, 11, 12



ARTURA PRICE LIST

IRIS—Grade A

Size	Dozen	One-half Gross	Gross
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cabinets).....	\$..	\$ 1.10	\$ 2.00
4 x 5 .....	..	1.10	2.00
4 x 6 .....	..	1.10	2.00
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ .....	..	1.65	2.80
4 x 8 .....	.35	1.90	3.40
5 x 7 .....	.35	2.00	3.50
5 x 8 .....	.40	2.25	4.00
6 x 8 .....	.50	2.75	5.00
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ .....	.60	3.25	6.00
7 x 9 .....	.65	3.75	7.00
8 x 10 .....	.80	4.75	9.00
10 x 12	1.20	7.00	13.50
11 x 14	1.60	9.25	17.50
14 x 17	2.40	14.00	27.00
16 x 20	3.20	18.50	36.00
18 x 22	4.00	23.50	46.00
20 x 24	4.80	28.00	55.00

10-foot rolls (20 in. wide), per roll.....\$1.90

10-foot rolls (40 in. wide), per roll..... 3.80

10-yard rolls (20 in. wide), per roll..... 5.00

10-yard rolls (40 in. wide), per roll.....10.00

IRIS—Grades B, C, D and E

Size	Dozen	One-half Gross	Gross
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cabinets).....	\$..	\$ 1.40	\$ 2.50
4 x 5 .....	..	1.40	2.50
4 x 6 .....	..	1.40	2.50
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ .....	..	2.05	3.50
4 x 8 .....	.45	2.45	4.30
5 x 7 .....	.45	2.50	4.40
5 x 8 .....	.50	2.80	5.00
6 x 8 .....	.65	3.45	6.25
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ .....	.75	4.05	7.50
7 x 9 .....	.80	4.70	8.75
8 x 10	1.00	5.95	11.25
10 x 12	1.50	8.75	16.90
11 x 14	2.00	11.55	21.90
14 x 17	3.00	17.50	33.75
16 x 20	4.00	23.15	45.00
18 x 22	5.00	29.40	57.50
20 x 24	6.00	35.00	68.75

10-foot rolls (20 in. wide), per roll.....\$2.25

10-foot rolls (40 in. wide), per roll..... 4.50

10-yard rolls (20 in. wide), per roll..... 5.85

10-yard rolls (40 in. wide), per roll.....11.70

ARTURA CHLORIDE

Size	Doz.	½ Gross	Gross
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cabinets)	\$..	\$ 1.25	\$ 2.25
4 x 5.....	..	1.25	2.25
4 x 6.....	..	1.25	2.25
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$.....	..	1.70	3.15
5 x 7.....	.40	2.20	3.90
5 x 8.....	.45	2.50	4.50
6 x 8.....	.60	3.15	5.65
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$.....	.70	3.60	6.75
7 x 9.....	.75	4.20	7.90
8 x 10.....	.90	5.25	10.00
10 x 12.....	1.35	7.75	15.00
11 x 14.....	1.80	10.20	19.75
14 x 17.....	2.70	15.50	30.00
16 x 20.....	3.60	20.75	40.50
18 x 22.....	4.50	26.75	52.50
20 x 24.....	5.40	32.00	62.50
10-foot rolls (20 in. wide), per roll.....		\$1.90	
10-foot rolls (40 in. wide), per roll.....		3.80	
10-yard rolls (20 in. wide), per roll.....		5.60	
10-yard rolls (40 in. wide), per roll.....		11.20	

ARTURA NON-CURLING

Regular Weight				Extra Heavy		
Size	Doz.	½ Gr.	Gr.	Doz.	½ Gr.	Gr.
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cab.)	\$..	\$ 1.10	\$ 2.00	\$..	\$ 1.25	\$ 2.25
4 x 5.....	..	1.10	2.00	..	1.25	2.25
4 x 6.....	..	1.10	2.00	..	1.25	2.25
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$.....	..	1.65	2.80	..	1.70	3.15
5 x 7.....	.35	2.00	3.50	.40	2.20	3.90
5 x 8.....	.40	2.25	4.00	.45	2.50	4.50
6 x 8.....	.50	2.75	5.00	.60	3.15	5.65
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$.....	.60	3.25	6.00	.70	3.60	6.75
7 x 9.....	.65	3.75	7.00	.75	4.20	7.90
8 x 10.....	.80	4.75	9.00	.90	5.25	10.00
10 x 12.....	1.20	7.00	13.50	1.35	7.75	15.00
11 x 14.....	1.60	9.25	17.50	1.80	10.20	19.75
14 x 17.....	2.40	14.00	27.00	2.70	15.50	30.00
16 x 20.....	3.20	18.50	36.00	3.60	20.75	40.50
18 x 22.....	4.00	23.50	46.00	4.50	26.75	52.50
20 x 24.....	4.80	28.00	55.00	5.40	32.00	62.50

REGULAR WEIGHT

10-foot rolls (20 in. wide), per roll	\$1.65
10-foot rolls (40 in. wide), per roll.....	3.30
10-yard rolls (20 in. wide), per roll.....	4.35
10-yard rolls (40 in. wide), per roll.....	8.70

EXTRA HEAVY

10-foot rolls (20 in. wide), per roll.....	\$1.90
10-foot rolls (40 in. wide), per roll.....	3.80
10-yard rolls (20 in. wide), per roll.....	5.60
10-yard rolls (40 in. wide), per roll.....	11.20

ARTURA CARBON GREEN

MATTE				Rough Matte and Extra Heavy			
Size	Doz.	½ Gr.	Gr.	Doz.	½ Gr.	Gr.	
3 7/8 x 5 1/2 (Cab.)	\$..	\$ 1.10	\$ 2.00	\$..	\$ 1.25	\$ 2.25	
4 x 5	..	1.10	2.00	..	1.25	2.25	
4 x 6	..	1.10	2.00	..	1.25	2.25	
4 1/4 x 6 1/2	..	1.65	2.80	..	1.70	3.15	
5 x 7	.35	2.00	3.50	.40	2.20	3.90	
5 x 8	.40	2.25	4.00	.45	2.50	4.50	
6 x 8	.50	2.75	5.00	.60	3.15	5.65	
6 1/2 x 8 1/2	.60	3.25	6.00	.70	3.60	6.75	
7 x 9	.65	3.75	7.00	.75	4.20	7.90	
8 x 10	.80	4.75	9.00	.90	5.25	10.00	
10 x 12	1.20	7.00	13.50	1.35	7.75	15.00	
11 x 14	1.60	9.25	17.50	1.80	10.20	19.75	
14 x 17	2.40	14.00	27.00	2.70	15.50	30.00	
16 x 20	3.20	18.50	36.00	3.60	20.75	40.50	
18 x 22	4.00	23.50	46.00	4.50	26.75	52.50	
20 x 24	4.80	28.00	55.00	5.40	32.00	62.50	

MATTE

10-foot rolls (20 in. wide), per roll.....	\$1.65
10-foot rolls (40 in. wide), per roll.....	3.30
10-yard rolls (20 in. wide), per roll.....	4.35
10-yard rolls (40 in. wide), per roll.....	8.70

ROUGH MATTE AND EXTRA HEAVY

10-foot rolls (20 in. wide), per roll.....	\$1.90
10-foot rolls (40 in. wide), per roll.....	3.80
10-yard rolls (20 in. wide), per roll.....	5.60
10-yard rolls (40 in. wide), per roll.....	11.20

ARTURA CARBON BLACK

REGULAR WEIGHT				Rough Matte and Extra Heavy			
Size	Doz.	½ Gr.	Gr.	Doz.	½ Gr.	Gr.	
3 x 4 or 3 1/2 x 3 1/2	\$..	\$.60	\$ 1.15	\$..	\$. . .	\$ 1.50	
3 1/4 x 4 1/4	..	.60	1.15	..	..	1.50	
3 7/8 x 5 1/2 (Cab.)	..	.85	1.50	..	1.10	2.00	
4 x 5	..	.85	1.50	..	1.10	2.00	
4 x 6	..	.85	1.50	..	1.10	2.00	
4 1/4 x 6 1/2	..	1.20	2.10	..	1.65	2.80	
5 x 7	.30	1.50	2.65	.35	2.00	3.50	
5 x 8	.30	1.75	3.00	.40	2.25	4.00	
6 x 8	.40	2.10	3.75	.50	2.75	5.00	
6 1/2 x 8 1/2	.45	2.50	4.50	.60	3.25	6.00	
7 x 9	.50	2.85	5.25	.65	3.75	7.00	
7 1/2 x 9 1/2	.60	3.25	6.00	.75	4.25	8.00	
8 x 10	.60	3.60	6.75	.80	4.75	9.00	
9 x 11	.75	4.35	8.25	1.00	5.75	11.00	
10 x 12	.90	5.30	10.15	1.20	7.00	13.50	
11 x 14	1.20	6.80	13.15	1.60	9.25	17.50	
14 x 17	1.80	10.40	20.25	2.40	14.00	27.00	
16 x 20	2.40	14.00	27.00	3.20	18.50	36.00	
18 x 22	3.00	18.00	34.50	4.00	23.50	46.00	
20 x 24	3.60	21.50	41.25	4.80	28.00	55.00	
10-ft. rolls (20 in. wide), per roll.....	\$1.25			10 ft. rolls (20 in. wide) roll	\$1.65		
10-ft. rolls (40 in. wide), per roll.....	2.50			10 ft. rolls (40 in. wide) roll	3.30		
10-yd. rolls (20 in. wide), per roll.....	3.35			10 yd. rolls (20 in. wide) roll	4.35		
10-yd. rolls (40 in. wide), per roll.....	6.70			10 yd. rolls (40 in. wide) roll	8.70		

Note No. 1—Special cut sizes at proportionate prices on orders of a dozen or more amounting to a \$1.00 list or more.

Note No. 2—Any width up to 40 inches, other than the above, is furnished in rolls not less than 10 yards in length.

ARTURA POST CARDS

1 gross.....	\$ 2.00
Box of 500 cards.....	5.00

ARTURA BACKING PAPER

Size	Gross	Size	Gross
4 x 5.....	\$.90	9 x 11.....	\$ 3.60
Cabinet.....	.90	10 x 12.....	4.30
5 x 7.....	1.50	11 x 14.....	5.35
5 x 8.....	1.75	12 x 15.....	6.00
6 x 8.....	2.00	14 x 17.....	8.00
7 x 9.....	2.40	16 x 20.....	12.80
8 x 10.....	3.20	20 x 24.....	19.20

10-foot rolls (20 in. wide), per roll... \$.75

10-foot rolls (40 in. wide), per roll..... 1.50

10-yard rolls (20 in. wide), per roll..... 1.90

10-yard rolls (40 in. wide), per roll..... 3.80

ARTURA CHEMICALS

Developer Powder No. 1.....	\$.05
Developer Powder No. 2.....	.10
Acid Fixing Bath Powder.....	.15
Sodium Carbonate (1 lb. dry)....	.25
Sodium Sulphite (1 lb. dry).....	.30
Sodium Carbonate (5 lb. dry).....	1.00
Sodium Sulphite (5 lb. dry).....	1.25
Artura Sepia Salt (1 cartridge).....	.10
Artura Sepia Salt (box of 6 cartridges).....	.50

CANADIAN KODAK CO.

LIMITED

TORONTO, CANADA.

All that is artistic in each customer's
nature is instantly satisfied when
a print is shown on

EASTMAN

ETCHING
EB
BLACK

PLATINUM

The pleasing glow of warmth found only in
EB prints wins instant favor and
brings the highest price.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

For high-grade portraiture

ARTURA IRIS

The paper that made the developing process popular.

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*The best of everything
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A complete line of

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Plates, Papers and
Tested Chemicals.

Canadian Card Co.'s
Mounts

Century Studio Ap-
paratus.

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Plates

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Tested Chemicals

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Toronto, Canada

A NEAT AND CLASSY CARD

For Your Best Grade Staple Work



The Kendall and Annette styles give you a very rich staple card for your best work. They are made of a good weight of stock with a neat Leatherette finish, matched edges, square corners, embossed with a very neat design, and one of the richest cards on the market.

The Kendall is made in Jet Black and is waterproof stock.

The Annette is the same as the Kendall only it is made of White waterproof stock.

Sample mailed on receipt of three one-cent stamps.

PRICE LIST

SIZE	FOR PHOTOS	SIZE OUTSIDE	PRICE PER 100
B	1/2 Cabinet Oval	5 x 7	\$2.00
E	1/2 Cabinet Square	5 x 7	2.00
CX	Cabinet Oval	6 x 9	2.85
FX	Cabinet Square	6 x 9	2.85
CW	Cabinet Oval	7 x 10	3.50
FW	Cabinet Square	7 x 10	3.50

CANADIAN CARD CO., Toronto, Canada

Aristo Motto

“WE believe permanency is the *Keystone of Photographic Success*, and all brands of paper bearing our *Trade-mark* are manufactured on this principle. We hold our consumer's reputation and success identical with our own. We surround both with every safeguard known to chemical science and our own experience.”



FROM A COLLODIO CARBON PRINT

By L. J. Studebaker

Kansas City, Mo.

STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE

ESTABLISHED 1901

THE ARTURA BULLETIN

ESTABLISHED 1906

VOL. 2

MARCH 1910

No. 1

As a rule the photographer who reads and follows printed formulæ is the photographer who gets the best results.



The trick in producing good photographs is in the making of the negatives. With good negatives and high-grade paper the printing is easy.



It is not strange that Iris-Seed planted in the studio will grow a bank account with very little cultivation, as Seed is the plate of quality and Iris the flower of photographic papers—both hardy producers.



The 1910 Convention Bee is buzzing and the first convention of the year takes place this month. The convention photographer keeps up to the minute by attending conventions and seeing the new things. Be a convention photographer and give your patrons the latest and best.

The Milwaukee Convention will undoubtedly be interesting. Anyhow if Milwaukee lives up to its reputation it is safe to say that the proceedings will not be altogether dry.



CONVENTION DATES

MARCH

Ohio-Michigan Photographers' Association, to be held at Jackson, Mich., March 22, 23, 24. Secretary, Will A. Triplett, Bluffton, Ohio.



APRIL

Inter-Mountain Photographers' Association, to be held at Ogden, Utah, April 4, 5, 6, 7. Secretary, J. C. Cooley, Salt Lake City, Utah.



Professional Photographers' Society of New York, to be held at New York City, Metropolitan Building, April 6, 7, 8. Secretary, Howard D. Beach, Buffalo, N. Y.

TO THE MEMBERS OF THE P. A. OF A.

To follow in the footsteps of the men who have held the office of president in the Photographers Association of America and who have without exception upheld the honor of American photography and the prestige of this Association, is no light task for any man, however competent he may be. So, in assuming the duties and prerogatives of your presiding officer, I feel that I have undertaken a work that will require my every effort and the most serious endeavor to bring it to a successful conclusion, at least as far as *my* term is concerned. I know that the members of the Association, having honored me with their confidence in electing me to the chair, will also honor me by lending their aid in advancing the interests of the Association and more particularly in helping to bring the 1910 Convention to a successful issue.

As matters are at present, the work of your officers for the year is largely devoted to planning and conducting the annual convention. This by vote of the members will be held at Milwaukee, and at the recent meeting of the executive board, plans were made which it is hoped will assure not only a large attendance at the meeting in July, but also a most interesting and instructive session which shall combine all these

features which have made the conventions of the National Association so popular. It is a little early to particularize, but I may say now, that the School of Photography having found such favor, we have decided to continue this feature and, with the knowledge gained in the past, to plan it along even better and more valuable lines. I have received assurances of assistance from the very pick of our profession, giving a guarantee that the School program will be conducted with serious purpose and with the one idea to make it of value in the broadest way to the largest number.

Our Convention Hall is the finest meeting place in the country, and gives us ample room without crowding for the various purposes called for. The Exhibition Hall in particular is a well-proportioned room that will permit of hanging all the pictures entered in a manner that will remove all criticism.

I am especially proud of the fact that, during my term of office, the women photographers of the country will meet as a body, distinct and yet a part of the Association. They will have their own exhibition—in the Exhibition Hall—and they have arranged to have the leading woman photographer of the country present to criticise their pictures. As these criticisms will be given in open meeting, it is,



FROM A COLLODIO-CARBON PRINT

By L. J. Stuebaker

Kansas City, Mo.

of course, the privilege of all members to share in the instruction that such criticism is bound to impart.

The second Congress of Photography will meet during the Convention and I am assured that most of the State Societies will be represented. Here is the opportunity to bring before the photographers of the country such suggestions for the general welfare as may be thought advisable. The Congress is in its infancy as yet, but I see much for it to do in the near future, and it should have the earnest consideration of all who are interested in improving the status and standard of professional portraiture.

The manufacturers will be well taken care of. The halls at their disposal are large and well lighted and, as we are going into territory this year that has not had a national meeting in several years, there will undoubtedly be a full representation of manufacturers and others interested in the commercial side of the business.

Of the entertainments to be offered to the members, it is too early to speak. They will be abundant and varied. The local Milwaukee photographers are looking after that end, and with the proverbial Milwaukee hospitality, there need be no fear that anything will be lacking for the amusement of all.

Several of the states nearly to

Milwaukee have abandoned their conventions this year, in order to join with us and make our 1910 Convention that more successful.

I feel that the officers of these State organizations are doing me a special favor in thus forwarding our interests and they have my warmest thanks.

After all, I am but in the position of a general with an army back of him. I may direct and plan with the assistance of my brother officials, but unless I have the good-will and earnest support of the rank and file (in this case the members of the Association), I can accomplish but little. It is to urge this good-will and support that I am addressing you early in the year. Weeks and months pass quickly and unless we prepare well in advance and make up our minds that we are going to stand by each other and by our Association, we shall find July upon us and ourselves unprepared for the event. Therefore let me call upon you *now* to determine to be in Milwaukee when the roll is called; let me call upon you now to prepare your exhibit, bearing in mind always that it is quality only that can count among your fellows, and that if each of you does his best, the 1910 Convention will show such a set of pictures as will be hard again to equal; and let me call upon you to urge your neighbor to become a member of the Association, for

you can do yourself the greatest good by getting all to work in harmony and for the general welfare.

If, when the Convention is over, we have progressed one tiny step in the creation of the universal photographic brotherhood, which is, after all, the aim of this Association, I shall feel that my work has not been in vain.

Fraternally and cordially,

A. T. PROCTOR,
President P. A. of A.



CONVENTION NOTES

P. A. OF A.

In the February number of *STUDIO LIGHT*, we published the secretary's report of the meeting of the executive committee P. A. of A., held at Milwaukee, Wis., January 12, 1910.

Too late for publication in that issue we received the following rules and regulations governing 1910 exhibits:

RULES AND REGULATIONS

(1) Exhibitors are requested not to exceed three prints in their exhibits—no other restrictions.

(2) Application for exhibition space must be made to 1st Vice-President, G. W. Harris, 1311 F Street N. W., Washington, D. C.

(3) All exhibits must be sent prepaid to G. W. Harris, 1st Vice-President, Milwaukee, Wis., care of Milwaukee Auditorium, and must reach Milwaukee on or before July

8, 1910. Any exhibit not having express charges prepaid will not be accepted.

(4) The Association will not be responsible for any loss or damage to pictures in its charge, but special precaution will be taken by the committee to insure the safe return of all exhibits.

(5) No exhibits shall be removed from the hall until after the close of the convention. Exhibitors who desire to personally take charge of, or remove their exhibit, may do so only by permission of G. W. Harris, chairman of the Hanging Committee.

(6) This exhibition being a complimentary one, and the photographs being solicited with the understanding they are to be returned to the rightful owners, all exhibits will be returned to them intact at the close of the convention.

P. A. OF MISSOURI

At a meeting of the officers of the P. A. of Missouri, it was decided to hold the next convention at Jefferson City, on October 11, 12 and 13.

The prize list was revised and an elaborate programme prepared for the coming convention.

Jefferson City being centrally located, with good railroad facilities and hotel accommodations, this convention promises to be one of the very best ever held in the state.

Fraternally yours,

C. E. KEELING,
Nevada, Mo.,
Secy. P. A. of Mo.



THE REAL THING

The Eastman Studio Chair and the Eastman Posing Stool which we illustrate in this article are intended for skylight use, but are really valuable pieces which can be put to any use—anywhere—anytime.

Unlike the ordinary skylight accessories made of papier-mache or with the carved work done in plaster—this chair and stool are the real thing. Both the stool and chair are of beautiful mahogany finish, upholstered in Chase leather with arms, legs and back carved and shaped from the wood. The design is "English Chippendale," which is both artistic and uncommon. Something that is exclusive and will give long service.



As shown by the illustrations these pieces can be raised or lowered to suit the sitter by attaching or removing the 2-in. blocks from the legs. These blocks are easily and quickly detachable and are so shaped that they form a part of the chair when in position and are unnoticeable. When detached the appearance of the chair or stool is unchanged except as to height. When the blocks are attached the seat is 2 in. higher than the seat of regular furniture and when detached the seat is regulation distance from the floor.



Now supposing you have a portrait to make of a woman possessing a new gown—which they usually do possess when being photographed—and you wish to pose her on stool or chair. She may be just a little too tall for a



seat of ordinary height, causing the skirt to break too sharply across the lap. The usual remedy in the past has been a book or two placed on the seat, thus raising the sitter to the required height, but also raising her up out of the seat in an unnatural manner, making her feel ill at ease and uncomfortable.

With the Eastman chair or stool the seat itself is raised by attaching the blocks to the legs, and the sitter's comfort is not interfered with.

To retain the exclusive feature of this furniture we positively limit the production to 200 of each piece, and if you want this set or either one of the pieces, order early before they are all taken.

Your dealer can supply you.

THE PRICE

Eastman Studio Chair	- \$25.00
Eastman Posing Stool	- 15.00



THE EASTMAN PROFESSIONAL SCHOOL

The Eastman School for 1910 started the educational work of the year at Scranton, Pa., where a successful and well attended session was held. From Scranton the school moved to Boston, and received a warm welcome from the New England photographers who were there, from Maine to Connecticut, in great numbers. The attendance exceeded that of any previous Boston school, and this in itself is proof positive that the school is appreciated by the professional photographers of New England.

The same enthusiasm and interest were shown in New York and Philadelphia, the attendance showing an increase over previous sessions.

In New York City this year the school was held in larger quarters, as formerly it had been impossible to seat all who desired to attend. The larger quarters gave ample accommodation to the increased number of attending photographers and everybody was made comfortable.

No professional photographer can afford to miss the school and when it is held within reaching distance, you should not fail to attend.

You can learn all that is new and good in photography, as the latest and best processes are constantly added to the programme.

The instructors are expert not only in technical knowledge and skill, but are expert in teaching you the points that enable you to become equally successful. They are able to impart their knowledge to you in a way that enables you to grasp the details and carry them away with you.

In the Eastern cities photographers are supposed to be right up to the minute on things photographic, yet they take great interest in these school sessions, as experience has taught them that there is much to learn by attending. Some photographers located between Boston and New York attended both the Boston school and the one held in New York City the following week, which is pretty good evidence of the value, to them, of the sessions.

The school in its annual tour over the continent comes in contact with conditions everywhere, and the staff being progressive is constantly on the lookout for new ideas that will be of benefit to professional photographers. These new ideas if good are immediately incorporated in the school instruction and you thus get the best from the East, West, North and South. The best as collected by a competent staff of photographic experts is surely of interest to every live photographer.

Watch the school dates as they appear from month to month in

these pages. For dates in this issue see page 23.

The program for the three-day session follows, and you will note that no two days are alike. It will pay you to spend the entire three days with the boys, but any one of the days will give you new ideas and information which you can change into dollars in the studio. The school will be in your vicinity sooner or later, so watch the schedule and grasp the opportunity to pick up valuable information gratis:

PROGRAM

FIRST DAY

- 10-12 A. M. Operating—Plain and Portrait Lighting and Drapery Effects.
- 1:30-2:30 P. M. Developing Papers (Artura)—Instruction and Demonstration.
- 2:30-3 P. M. Collodion Paper (C. C.)—Instruction and Demonstration.
- 3-4 P. M. Platinum Paper (Etching Black)—Instruction and Demonstration.
- 4-5 P. M. Trimming and Mounting Prints (with Suggestions and Illustrations.)

SECOND DAY

- 10-11 A. M. Plate Developing—Old and New Methods Compared.
- 11-12 A. M. Operating—Figure and Hand Posing a Specialty.
- 1:30-2:30 P. M. Collodion Paper (Aristo)—Instruction and Demonstration.
- 2:30-3 P. M. Sepia Platinum Paper.
- 3-4 P. M. Developing Paper—Printing, Developing, Masking, Vignetting and Fancy Border Tinting.
- 4-4:30 P. M. Sepia Tones on Developing Paper.

4:30-5 P. M. Experience Meeting and Discussion of Studio Difficulties.

8-9 P. M. Enlarging with Developing and Bromide Papers.

9-10 P. M. Lantern Slide Exhibition of Famous Paintings and Photographs.

THIRD DAY

10-11 A. M. Local Reduction of Negatives and Intensification.

11-12 A. M. Retouching, Etching, and Working in Backgrounds.

1:30-2:30 P. M. Printing on Developing Paper from Negatives made at the School.

2:30-3 P. M. Sepia Tones on Developing Paper—New Method.

3-4 P. M. Printing Room Dodges, etc.

NOTE—Bring your studio difficulties to the School. The instructors will be glad to assist you.



USE

ARTURA SODAS

With Artura Formulæ
—they work best with
Artura Paper.

AT ALL DEALERS

THE EASTMAN PORTABLE BACKGROUND CARRIER

This is not going to be a discourse on the merits of home portraiture or the merits of studio portraiture vs. home portraiture.

Beautiful portraits are made both ways, but the choice of methods is not always left to the photographer, as the sitter may refuse or be unable to come to the studio and every photographer has an occasional request to make an "at home portrait." It is on just such occasions that the "Eastman Portable Background Carrier" is almost an absolute necessity.

One great difficulty in making portraits in the home is that the windows best suited for lighting are frequently badly located as to background. Furniture or the wall covering or perhaps a door casing may mar the effect if the portrait is attempted under what would otherwise be the most favorable conditions.

With the portable background you need pay no attention to background conditions—just select the best point in the home for lighting and if the background as you find it isn't as it should be, you have one with you that is right—one that is quickly set up and placed in position.



Showing Carrier extended with and without background attached

The "Eastman Portable Background Carrier" is light and folds compactly, making it easy to carry.

The roller, which is of large diameter, and therefore holds the grounds without cracking them, will accommodate any number of grounds, although with a selection of two or three all ordinary conditions will be met. All grounds can be permanently fastened to the roller.

To bring the one you want to the front, simply turn to it as you would turn the leaves of a book. These grounds are made of best material—painted by back-ground



Carrier Folded

experts. With this convenient outfit you will be prepared to take care of your "away from the studio" sittings. If a customer cannot come to the studio, put the studio under your arm and take it with you. See your dealer about it to-day.

THE PRICE

Eastman Portable Back-		
ground Carrier -	-	- \$3.00
Cloud ground, 4 ft. x 5 ft.	-	2.00
Cloud ground, 5 ft. x 6 ft.	-	2.50
Blend ground, 4 ft. x 5 ft.	-	2.00
Blend ground, 5 ft. x 6 ft.	-	2.50

Larger sizes to order, 10 cents per square foot.

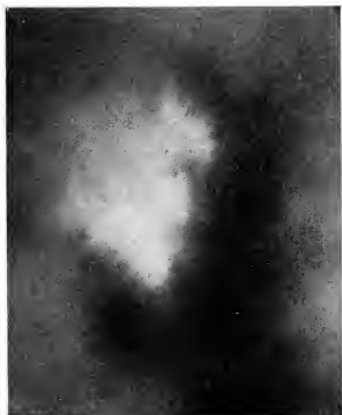
Scenic ground, 4 ft. x 5 ft.	-	\$3.75
Scenic ground, 5 ft. x 6 ft.	-	4.50

Backgrounds furnished separately in different sizes as listed.



Blend Ground

NOTE—The length of the carrier extended is 8 feet 6 inches, and folded 27½ inches. Weight, 3 lbs. 7 oz.



Cloud Ground



Scenic Ground

CRYSTAL PYRO

Eastman's Permanent Crystal Pyro is a decided improvement over the light weight feathery pyro so generally used before its introduction.

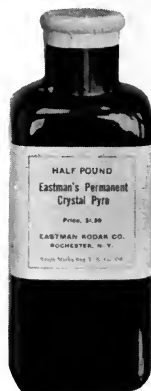
It can be weighed and handled without danger of its floating about in the air and being carried by air currents to places where it might settle and cause trouble.

For instance, you have a pile of blotters suddenly go bad. Blotters which you have used for drying prints and which you know were all right. Possibly you had them spread out to become thoroughly dry. You find they are covered with small discolored spots when placed in contact with wet prints, and the prints as well as the blotters are spoiled. This is due to chemicals floating through the air and settling on the blotters.

Then again if you use the same room for making prints that you use for developing plates, you are apt to get stains on the prints if Pyro carried by a slight draught settles on the prints during manipulation.

Light feathery chemicals such as ordinary pyro is, should be avoided wherever possible, as it is impossible to keep it in its place, and it will not only cause trouble in the room in which it is used, but in all communicating rooms.

There is still another point in favor of Crystal Pyro. It is acidified, making it unnecessary to use any form of acid in connection with it when mixing the developer. Just the right amount of acid is thus carried into solution with the Pyro.



Eastman's Permanent Crystal Pyro is the best not only on account of the points mentioned, but in addition it is of the highest quality and efficiency. It is the Pyro for you to use.

Packed in sealed bottles. At all dealers.

One ounce	-	-	-	\$.25
One-half pound	-	-	-	1.30
One pound	-	-	-	2.50

EASTMAN'S Permanent Crystal Pyro is one of the tested chemicals bearing this quality mark:



INFORMATION WANTED

C. H. Mays, a photographer of Columbus, Miss., wishes to locate a "view man" who, he claims, went south with fifty dollars in cash and a 5 x 7 Rochester Optical Co. Ideal Camera.

He says that this "view man" was working for him at Macon, Miss., and on the night of January 7th boarded a south bound train at that place without buying a ticket.

The camera, according to description, is one of reversible back, single swing, 5 x 8 Triumph lens, four double plate holders, perfection rubber slides and the bed slightly split on both sides.

The south-bound gentleman is said to have been known by the name of C. F. Bicknell, alias Chas. Gray, and is described as smooth shaven, reddish complexion, small lump on forehead, large white front teeth, double tooth on lower jaw not very noticeable, about 5 feet 8 inches tall, weight 150 pounds, and as wearing a No. 6 or 7 shoe.

As the alleged Charley is said to have left in such a hurry and without leaving a forwarding address, it has been impossible for Mr. Mays to correspond with him in regard to the matter, and if anybody who can furnish information as to the whereabouts

of said party will communicate with Mr. C. H. Mays, of Columbus, Miss., it will assist him greatly in adjusting the existing differences.



WANTED.—A professional photographer, who can speak Spanish, to travel throughout Latin American countries as a demonstrator. Unmarried man preferred. Address, stating age, experience and salary expected, Export Department, Eastman Kodak Company, Rochester, N. Y.



OUR ILLUSTRATIONS

The illustrations in this number are reproductions of Collodio-Carbon prints from the studio of L. J. Studebaker, Kansas City, Mo.

These reproduced portraits are convincing evidence of quality, and this studio is enjoying the profitable patronage which follows the production of work of the very highest class—work that is distinctively good.

The illustration on page 21 shows the Aristo lamp and cabinet in operation in the Studebaker studio, and it is evident that Mr. Studebaker appreciates the advantages of proper equipment as an assistant in the production of high grade work.





FROM A COLLODIO CARBON PRINT

By L. J. Studebaker

Kansas City, Mo.



FROM A COLLODIO-CARBON PRINT

By L. J. Studebaker

Kansas City, Mo.

QUALITY AND SKILL

There are still a few photographers left who think that their business is built entirely on the kind of paper they use for finishing.

To illustrate this statement we will use the words of one photographer who writes, "A young photographer friend of mine used developing paper and now he is a grocery clerk."

The inference is that developing paper put him out of business, but the truth is that he was either a poor photographer or in a poor location.

We know of a photographer who used collodion printing-out and platinum papers, who committed suicide, but we don't wish to infer that the papers he used in his printing room were responsible, for we know ill health was the cause.

Our friend's friend the grocery clerk was probably intended for a grocery clerk instead of a photographer.

Now to get down to "brass tacks" it's a man's ability and workmanship that build his business. Without ability on the part of the photographer, the best photographic materials are helpless, and artistic salable pictures are impossible.

To start at the beginning we will go into the skylight with the sitter and operator. Here is where the real work is done.

The skilled operator successfully poses and lights his subject. The unskilled operator makes his failure right then and there.

All that the best plate can do is to register the pose, lights and shadows as it finds them when the shutter is opened.

All that the best paper can do is to register the pose, lights and shadows as it finds them in the negative.

Technical skill in giving the plate just the proper exposure and development and correct handling of the prints are of no avail in producing a pleasing picture unless the posing of the subject under the light is done as it should be.

The camera sees things as you place them and it's up to you to place them right.

The difference between the successful photographer and the unsuccessful one is ability plus energy.

Quality of chemicals, plates and paper are not a secondary consideration. This statement is proven by the fact that inferior materials are never used by the better photographers. Photographic materials of reliable and high-grade quality are most valuable assistants to the high-class studio. The plate must have speed, latitude and gradation. The paper must be capable of rendering every gradation of the negative truthfully, and in addition it must be of a surface and

tone that meets with the approval of the customer.

Getting down to more "brass tacks" the paper is what the customer sees, pays for and carries away with him, and all that he is interested in is the prints—not the process or processes used from start to finish to produce them.

The better photographers differ as to printing mediums just as artists differ in the mediums they use to execute their pictures. Some of them use collodion printing-out paper, others gelatine developing paper or platinum. Some artists use oils, others water color or pastel. The result in all cases is a picture equal to the ability of the man who makes it.

The skilled and successful artist selects the support and colors for his pictures with great care just as the skilled and successful photographer selects his plates, papers and chemicals.

It is quality of material combined with skill that shows in the finished pictures, and it would be as reasonable to say that water colors or oils put an artist out of business, as to say that the developing or printing-out process put a photographer out of business.

The process is a matter of choice, but remember that whatever process is used, quality counts and only the best materials should be used.



PROOFS

How many orders are lost by showing proofs from untouched negatives?

Very often a single line in the face will entirely change the expression and many times this single line is objectionable and if removed the expression and general effect are greatly improved.

The customer is shown a proof—we'll say—from the negative just as it is taken from the drying rack and is displeased with it, while if a little retouching lead had been applied the result would be pleasing and the order assured.

It is not necessary to retouch the negative completely before making the proof, but just enough to remove pronounced blemishes and defects. It might be well to proof all negatives without retouching and then go over the proofs, picking out the ones that need improving.

We offer this as a suggestion, and a trial will prove whether the orders are more easily secured. If the percentage of orders increases, then the suggestion is good. Try it out.

Let the
Eastman Plate Tank
abolish
dark-room work

PHOTOGRAPHY AND ADVERTISING

Photographs are fast taking the place of the three-color picture. The live advertiser has commenced to realize that a photograph carries with it ten times the value of a three-color picture, and therefore is kept by the public, and that insures a good advertisement.

Of course, the greatest output of photographs, so far as advertising goes, is on calendars. Many a wide-awake photographer cleaned up a nice little tidy sum of money during the year 1909 by simply getting busy in February and March and mounting up a line of Taprell, Loomis & Co.'s Pictorial Calendars.

The work can be handled very easily by any photographer; not necessarily with views, but also with portraits, particularly photographs of children. It doesn't necessarily need be an 8 x 10 picture, even small pictures will go. The whole idea is practical from every point of view. Several large companies have been organized to sell photographs to the public for advertising purposes, but the photographer is in a better position than any of these people, because he can make original photographs of local points of interest which will hold the value of an advertisement very much better than reproductions from paintings, etc., etc.

Taprell, Loomis & Co.'s Pictorial line for 1911 is now ready. If you are at all interested, you should write them immediately for a circular. The whole scheme is set forth, telling just how you can handle it, just what class of trade these will sell to, the class of pictures to make, and more than all, just how you can put the whole business on a cash basis.

Don't get the idea that you must work this the last half of this year. *Right now* is the time to go after it if you are to do any business to amount to anything.

Just write Taprell, Loomis & Co. for their circular relating to *1911 Pictorial Calendars*.



ABSENT-MINDED

One of the best known woman professionals is famous amongst her friends for her absent-mindedness.

Not long ago, feeling the necessity for some new gloves, she entered a glove shop and made known her desires. "What size, madam?" inquired the polite saleslady. "Six and a half—eight and a half," replied the absent-minded one, and only when she had given the same answer three times was she aroused to the fact that she wanted gloves, not plates.





FROM A COLLODIO-CARBON PRINT

By L. J. Studenbaker

Kansas City, Mo.

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut desired. If later on it develops that there is a great enough demand for these advertising cuts to warrant our furnishing a larger variety, we shall be glad to do so.

F. K. Co.



WHEN she wants a portrait of him, or he one of her, we make them—the kind that pleases.

THE PYRO STUDIO

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910



Charlotte, N. C.	-	-	-	-	-	-	March, 1, 2, 3
Jacksonville, Fla.	-	-	-	-	-	-	March 8, 9, 10
Atlanta, Ga.	-	-	-	-	-	-	March 15, 16, 17
Nashville, Tenn.	-	-	-	-	-	-	March 22, 23, 24
New Orleans, La.	-	-	-	-	-	-	March 29, 30, 31
Houston, Tex.	-	-	-	-	-	-	April 5, 6, 7
Dallas, Tex.	-	-	-	-	-	-	April 12, 13, 14
Oklahoma City, Okla.	-	-	-	-	-	-	April 19, 20, 21
Little Rock, Ark.	-	-	-	-	-	-	April 26, 27, 28



ARTURA PRICE LIST

IRIS—Grade A

Size	Dozen	One-half Gross	Gross
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cabinets).....	\$..	\$ 1.10	\$ 2.00
4 x 5 .....	..	1.10	2.00
4 x 6 .....	..	1.10	2.00
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ .....	..	1.65	2.80
4 x 8 .....	.35	1.90	3.40
5 x 7 .....	.35	2.00	3.50
5 x 8 .....	.40	2.25	4.00
6 x 8 .....	.50	2.75	5.00
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ .....	.60	3.25	6.00
7 x 9 .....	.65	3.75	7.00
8 x 10 .....	.80	4.75	9.00
10 x 12	1.20	7.00	13.50
11 x 14	1.60	9.25	17.50
14 x 17	2.40	14.00	27.00
16 x 20	3.20	18.50	36.00
18 x 22	4.00	23.50	46.00
20 x 24	4.80	28.00	55.00

10-foot rolls (20 in. wide), per roll.....\$1.90

10-foot rolls (40 in. wide), per roll..... 3.80

10-yard rolls (20 in. wide), per roll..... 5.00

10-yard rolls (40 in. wide), per roll.....10.00

IRIS—Grades B, C, D and E

Size	Dozen	One-half Gross	Gross
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cabinets).....	\$..	\$ 1.40	\$ 2.50
4 x 5 .....	..	1.40	2.50
4 x 6 .....	..	1.40	2.50
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ .....	..	2.05	3.50
4 x 8 .....	.45	2.45	4.30
5 x 7 .....	.45	2.50	4.40
5 x 8 .....	.50	2.80	5.00
6 x 8 .....	.65	3.45	6.25
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ .....	.75	4.05	7.50
7 x 9 .....	.80	4.70	8.75
8 x 10	1.00	5.95	11.25
10 x 12	1.50	8.75	16.90
11 x 14	2.00	11.55	21.90
14 x 17	3.00	17.50	33.75
16 x 20	4.00	23.15	45.00
18 x 22	5.00	29.40	57.50
20 x 24	6.00	35.00	68.75

10-foot rolls (20 in. wide), per roll.....\$2.25

10-foot rolls (40 in. wide), per roll..... 4.50

10-yard rolls (20 in. wide), per roll..... 5.85

10-yard rolls (40 in. wide), per roll.....11.70

ARTURA CHLORIDE

Size	Doz.	½ Gross	Gross
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cabinets)	\$..	\$ 1.25	\$ 2.25
4 x 5 .....	..	1.25	2.25
4 x 6 .....	..	1.25	2.25
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ .....	..	1.70	3.15
5 x 7 .....	.40	2.20	3.90
5 x 8 .....	.45	2.50	4.50
6 x 8 .....	.60	3.15	5.65
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ .....	.70	3.60	6.75
7 x 9 .....	.75	4.20	7.90
8 x 10 .....	.90	5.25	10.00
10 x 12	1.35	7.75	15.00
11 x 14	1.80	10.20	19.75
14 x 17	2.70	15.50	30.00
16 x 20	3.60	20.75	40.50
18 x 22	4.50	26.75	52.50
20 x 24	5.40	32.00	62.50
10-foot rolls (20 in. wide), per roll		\$1.90	
10-foot rolls (40 in. wide), per roll		3.80	
10-yard rolls (20 in. wide), per roll		5.60	
10-yard rolls (40 in. wide), per roll		11.20	

ARTURA NON-CURLING

Regular Weight				Extra Heavy		
Size	Doz.	½ Gr.	Gr.	Doz.	½ Gr.	Gr.
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cab.)	\$..	\$ 1.10	\$ 2.00	\$..	\$ 1.25	\$ 2.25
4 x 5 .....	..	1.10	2.00	..	1.25	2.25
4 x 6 .....	..	1.10	2.00	..	1.25	2.25
4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ .....	..	1.65	2.80	..	1.70	3.15
5 x 7 .....	.35	2.00	3.50	.40	2.20	3.90
5 x 8 .....	.40	2.25	4.00	.45	2.50	4.50
6 x 8 .....	.50	2.75	5.00	.60	3.15	5.65
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ .....	.60	3.25	6.00	.70	3.60	6.75
7 x 9 .....	.65	3.75	7.00	.75	4.20	7.90
8 x 10 .....	.80	4.75	9.00	.90	5.25	10.00
10 x 12	1.20	7.00	13.50	1.35	7.75	15.00
11 x 14	1.60	9.25	17.50	1.80	10.20	19.75
14 x 17	2.40	14.00	27.00	2.70	15.50	30.00
16 x 20	3.20	18.50	36.00	3.60	20.75	40.50
18 x 22	4.00	23.50	46.00	4.50	26.75	52.50
20 x 24	4.80	28.00	55.00	5.40	32.00	62.50

REGULAR WEIGHT

10-foot rolls (20 in. wide), per roll	\$1.65
10-foot rolls (40 in. wide), per roll	3.30
10-yard rolls (20 in. wide), per roll	4.35
10-yard rolls (40 in. wide), per roll	8.70

EXTRA HEAVY

10-foot rolls (20 in. wide), per roll	\$1.90
10-foot rolls (40 in. wide), per roll	3.80
10-yard rolls (20 in. wide), per roll	5.60
10-yard rolls (40 in. wide), per roll	11.20

ARTURA CARBON GREEN

MATTE				Rough Matte and Extra Heavy		
Size	Doz.	½ Gr.	Gr.	Doz.	½ Gr.	Gr.
3 7/8 x 5 1/2 (Cab.)	\$..	\$ 1.10	\$ 2.00	\$..	\$ 1.25	\$ 2.25
4 x 5	..	1.10	2.00	..	1.25	2.25
4 x 6	..	1.10	2.00	..	1.25	2.25
4 1/4 x 6 1/2	..	1.65	2.80	..	1.70	3.15
5 x 7	.35	2.00	3.50	.40	2.20	3.90
5 x 8	.40	2.25	4.00	.45	2.50	4.50
6 x 8	.50	2.75	5.00	.60	3.15	5.65
6 1/2 x 8 1/2	.60	3.25	6.00	.70	3.60	6.75
7 x 9	.65	3.75	7.00	.75	4.20	7.90
8 x 10	.80	4.75	9.00	.90	5.25	10.00
10 x 12	1.20	7.00	13.50	1.35	7.75	15.00
11 x 14	1.60	9.25	17.50	1.80	10.20	19.75
14 x 17	2.40	14.00	27.00	2.70	15.50	30.00
16 x 20	3.20	18.50	36.00	3.60	20.75	40.50
18 x 22	4.00	23.50	46.00	4.50	26.75	52.50
20 x 24	4.80	28.00	55.00	5.40	32.00	62.50

MATTE

ROUGH MATTE AND EXTRA HEAVY

10-foot rolls (20 in. wide), per roll.....\$1.65
 10-foot rolls (40 in. wide), per roll..... 3.30
 10-yard rolls (20 in. wide), per roll..... 4.35
 10-yard rolls (40 in. wide), per roll..... 8.70

10-foot rolls (20 in. wide), per roll..... \$1.90
 10-foot rolls (40 in. wide), per roll..... 3.80
 10-yard rolls (20 in. wide), per roll..... 5.60
 10-yard rolls (40 in. wide), per roll.....11.20

ARTURA CARBON BLACK

REGULAR WEIGHT				Rough Matte and Extra Heavy		
Size	Doz.	½ Gr.	Gr.	Doz.	½ Gr.	Gr.
3 7/8 x 5 1/2 (Cab.)	..	.85	1.50	..	1.10	2.00
4 x 5	..	.85	1.50	..	1.10	2.00
4 x 6	..	.85	1.50	..	1.10	2.00
4 1/4 x 6 1/2	..	1.20	2.10	..	1.65	2.80
5 x 7	.30	1.50	2.65	.35	2.00	3.50
5 x 8	.30	1.75	3.00	.40	2.25	4.00
6 x 8	.40	2.10	3.75	.50	2.75	5.00
6 1/2 x 8 1/2	.45	2.50	4.50	.60	3.25	6.00
7 x 9	.50	2.85	5.25	.65	3.75	7.00
7 1/2 x 9 1/2	.60	3.25	6.00	.75	4.25	8.00
8 x 10	.60	3.60	6.75	.80	4.75	9.00
9 x 11	.75	4.35	8.25	1.00	5.75	11.00
10 x 12	.90	5.30	10.15	1.20	7.00	13.50
11 x 14	1.20	6.80	13.15	1.60	9.25	17.50
14 x 17	1.80	10.40	20.25	2.40	14.00	27.00
16 x 20	2.40	14.00	27.00	3.20	18.50	36.00
18 x 22	3.00	18.00	34.50	4.00	23.50	46.00
20 x 24	3.60	21.50	41.25	4.80	28.00	55.00
10-ft. rolls (20 in. wide), per roll	.....	\$1.25		10 ft. rolls (20 in. wide) roll		\$1.65
10-ft. rolls (40 in. wide), per roll	.....	2.50		10 ft. rolls (40 in. wide) roll		3.30
10-yd. rolls (20 in. wide), per roll	.....	3.35		10 yd. rolls (20 in. wide) roll		4.35
10-yd. rolls (40 in. wide), per roll	.....	6.70		10 yd. rolls (40 in. wide) roll		8.70

Note No. 1—Special cut sizes at proportionate prices on orders of a dozen or more amounting to \$1.00 list or more.

Note No. 2—Any width up to 40 inches, other than the above, is furnished in rolls not less than 10 yards in length.

ARTURA POST CARDS

1 gross.....	\$ 2.00
Box of 500 cards.....	5.00

ARTURA BACKING PAPER

Size	Gross	Size	Gross
4 x 5.....	\$.90	9 x 11.....	\$ 3.60
Cabinet.....	.90	10 x 12.....	4.30
5 x 7.....	1.50	11 x 14.....	5.35
5 x 8.....	1.75	12 x 15.....	6.00
6 x 8.....	2.00	14 x 17.....	8.00
7 x 9.....	2.40	16 x 20.....	12.80
8 x 10.....	3.20	20 x 24.....	19.20

10-foot rolls (20 in. wide), per roll.....\$.75

10-foot rolls (40 in. wide), per roll..... 1.50

10-yard rolls (20 in. wide), per roll..... 1.90

10-yard rolls (40 in. wide), per roll..... 3.80

ARTURA CHEMICALS

Developer Powder No. 1.....	\$.05
Developer Powder No. 2.....	.10
Acid Fixing Bath Powder.....	.15
Sodium Carbonate (1 lb. dry)....	.25
Sodium Sulphite (1 lb. dry).....	.30
Sodium Carbonate (5 lb. dry).....	1.00
Sodium Sulphite (5 lb. dry).....	1.25
Artura Sepia Salt (1 cartridge).....	.10
Artura Sepia Salt (box of 6 cartridges).....	.50

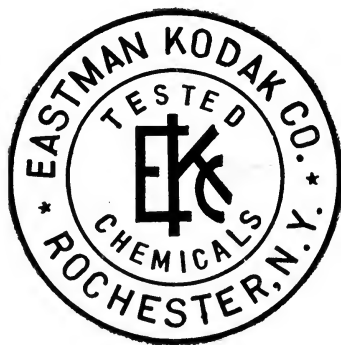
ARTURA DIVISION

EASTMAN KODAK CO.

ROCHESTER

NEW YORK

Every atom pure
and the best that
science can pro-
duce.



And when it comes to making Sepias
“The Artura Way” is also best.

ARTURA IRIS

treated with “Artura Sepia Salt”
retains all of the velvety richness
of the black print.



Artura Division

EASTMAN KODAK CO.

All Dealers

ROCHESTER, N. Y.

Accepted on sight—

EASTMAN

ETCHING
EB
BLACK

PLATINUM

The unusual glow of prints on **EB** is
indescribable. Must be seen
to be appreciated

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

MAKE YOUR BETTER GRADE
ENLARGEMENTS ON

Eastman's Royal Bromide

A delicately tinted cream stock
—excellent for Black or Sepia
prints.

Two Grades:—Smooth and Rough

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The Latest and Newest Style for 1910

FOR TACKED ON PRINTS.

THE REYNOLDS



A flexible card, beautiful India sunk center, with edged border, giving an old mezzo-tint effect. For Angelo, Artura, Nepera and Backed Aristo Prints. Two colors, Sepia and White. For half cabinet oval and square and cabinet oval and square.

Sample on receipt of four one cent stamps. This is the BEST style for the high grade flexible mount we have ever put on the market. Insist on the stockman showing it to you.

SOLD BY ALL
DEALERS

Designed and Manufactured by

TAPRELL, LOOMIS & COMPANY
CHICAGO, ILL.

The Leading Card Novelty House of America.

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ARTURA IRIS PRINT

By Howard D. Beach

Buffalo, N. Y.

STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 2

APRIL 1910

No. 2

Go after some of the prize money to be distributed in the 1910 Kodak Advertising Competition—it will only require a few plates, a little paper, a bit of brain work and spare time. See page 14.



Now that we can look for a rise in temperature remember that the temperature of chemical solutions affects their action. Chemicals are more active as the temperature of the solution rises. Watch your summer solutions, especially the developer.



When you place exposed Seed Plates in an Eastman Plate Tank filled with Eastman Permanent Crystal Pyro developer, your negative quality is properly taken care of, and when you place a sheet of Aristo or Artura Iris in contact with such a negative, you register every gradation of that negative in the print. Photographs produced via this quality route are sold on sight and bring reorders.

CONVENTION DATES APRIL

Inter-Mountain Photographers' Association, to be held at Ogden, Utah, April 4, 5, 6, 7. Secretary, J. C. Cooley, Salt Lake City, Utah.



Professional Photographers' Society of New York, to be held at New York City, Metropolitan Building, April 6, 7, 8. Secretary, Howard D. Beach, Buffalo, N. Y.



MAY

Professional Photographers' Association of Pennsylvania, to be held at Philadelphia, Pa., Hotel Walton, May 3, 4, 5. Secretary, H. R. Pott, 1318 Chestnut street, Philadelphia, Pa.



Photographers' Association of Iowa, to be held at Des Moines, Ia., May 10, 11, 12, 13. Secretary, F. A. Free, Davenport, Ia.



ARE WITH US

From the reports being circulated by the makers of "just as good as Artura" and the makers of "just the same as Artura," one would think that in purchasing that company we got nothing but a trade-mark and a bunch of machinery.

As a matter of fact, we are the only ones who have the Artura formula, the Artura know how or the Artura staff. There were six directors in the Artura Company; five of them are with us.

M. A. Yauck, President, is with us; Schuyler Colfax, Vice-President, is with us; C. W. Burley, Supt. of factory and a Director, is with us; E. C. Yauck, Advertising Manager and a Director, is with us; C. L. Swingley, who had charge of technical correspondence and was a Director, is with us. Dr. L. M. Early, Secretary and Treasurer, has retired from the photographic field and is in the automobile business in Columbus.

When the "just as good as" and the "just the same as" stories are told to you, remember these facts and be careful that you don't confound any similar name with that of the one Artura director, Dr. Early, who is not with us, for he is not now interested in any way in any photographic manufacturing concern.

Furthermore, the business is with us—only more of it every minute. The men who made Artura and the Artura Company are just as much interested in its success as ever they were. So don't accept the "as good as Artura" stories on faith—just remember it's the old, old cry of the imitation imitators.



OUR ILLUSTRATIONS

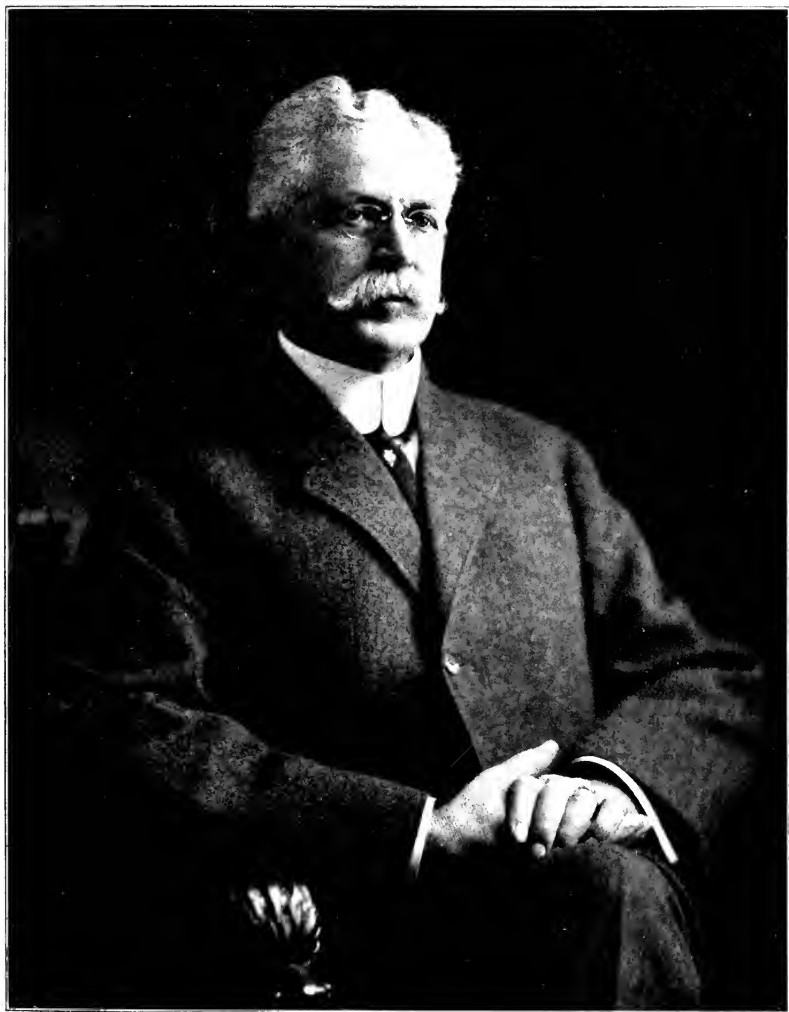
In this issue of STUDIO LIGHT we reproduce Artura Iris prints from the studio of Howard D. Beach, Buffalo, N. Y.

Mr. Beach—now proprietor of one of the finest studios in the country—began his photographic career in 1884, in the employ of Andrew Simpson, forming a partnership with him in 1897. In 1908 he took possession of his present location, successor to E. F. Hall.

The name Howard D. Beach stands for photographic excellence and this statement is fully substantiated by the photographs herewith reproduced.

It is in successful, progressive establishments producing the very best grades of work that Artura Iris is a favorite, and the illustrations demonstrate how admirably Iris lends itself to the making of quality portraits.





FROM AN ARTURA IRIS PRINT

By Howard D. Beach

Buffalo, N. Y.

ADVERTISING

Some months ago in these columns we began a campaign which we knew would bring business into the studio and it has.

This campaign was one of advertising photographs much as merchants advertise their goods, and photographers who have taken the tip and tried it report that letting the people know that there are such things as photographs for sale at a certain location doesn't do a bit of harm.

The people who are reached and are at all disposed to buy photographs will surely go to the studio which does the advertising, as the name and location of that particular studio are impressed on the mind at the time the advertisement is read.

Then another thing; when a photographer has confidence enough in his pictures to advertise them — to step out into the lime-light and attract the public eye, he imparts that feeling of confidence to the public and his studio is the one sought out by those who decide to buy.

Now granting that advertising pays, the next thing to consider is the medium to be used. There have been many methods of advertising discussed at conventions and in photographic magazines, some of which are exceptionally good and some not so good.

It is not necessary to advise what not to do if you listen to

only our advice, but as advice is coming from so many quarters there are some things we wish specially to mention as a doubtful method of advertising or getting business.

The house to house canvass is not good as it has been spoiled by the unreliable canvasser who misrepresents facts to complete his sale.

The circular or dodger game has been overdone and they have become an unread nuisance.

Recently photographic magazines have devoted more space than usual to methods of advertising photographs. One method which we call to mind was what might be called the beauty contest.

The idea is to start a contest or rather two contests. Announcement is made of the proposed contests which are to end on a certain date. One contest is for babies, the other for young women. Three prizes are to be awarded in each contest.

Sittings are made free and at the end of the time specified the pictures are to be judged by a committee of local artists and the prizes are to be awarded to the three best looking babies and the three best looking ladies.

Now after the contest is over you have a fine lot of negatives and you anticipate orders from nearly all who have entered the contest.

The scheme might work if we

had to deal with anything but the human face.

Can you imagine a mother ordering pictures of her — the only — baby after three other babies have been judged better looking, or a young lady buying pictures of herself which have been condemned before she is expected to order?

The probable result would be six orders from the six prize winners and a host of disappointed mothers and maidens who will go to another studio with their picture troubles to get something that they think is right — to say nothing of your wasted work and dry plates.

When considering any advertising that is new and novel a good rule to follow is to place yourself in the customer's position and then look well at the proposition from all sides, considering the ifs and ands.

The medium accepted by successful merchants depending for support on local trade is the newspaper.

There is a difference of opinion as to the relative merit of the morning and evening paper, but there is no difference of opinion as to the value of the newspaper as a means of reaching the local people. We ourselves are of the opinion that an evening paper is the better, as it is read at leisure and at a time when photographs can and will be considered and discussed.

Advertisements to pull must be attractive and to enable you to make your ads attractive we assist you with our advertising cut service — see page 22.

This service spares you the trouble of originating and the expense of the drawing and at the same time you have the exclusive use of the cut in your town.

Get the idea out of your head that advertising is an expense, because it isn't. This has been so conclusively proven that there is no room for argument. The first move — taking space in a newspaper — is an expense, but the increase in profits takes care of that and leaves you a balance on the right side of the ledger.

Continuous advertising is the kind that pays. Attractive advertisements appearing often are bound to pay if you are prepared to produce pictures of good, honest quality.

If you cannot produce good pictures your advertising will not pay, as too many of the people attracted by the advertisements will decide not to buy after looking over the samples in the reception room.

The secret of success in business is — intelligent advertising backed by goods of merit.

Now just a few words in regard to newspaper advertising in the larger cities. If you are located in the downtown district you will get the full benefit of newspaper advertising, because everybody

goes down town. If you are located in a section of the city far removed from the business center you can expect only the patronage of people living in that section. Advertising rates are based on circulation and if you pay for the entire circulation of a big city daily when only a small percentage of the readers are people who are apt to be in the neighborhood of your studio you are buying advertising at a loss.

We therefore wish to qualify our support of newspaper advertising and advise its general use only in cities of 25,000 population or less. In cities having a population of from 25,000 to 100,000 we recommend it to the downtown photographer only.



GIVE QUALITY A CHANCE

In calling on photographers, one of our plate demonstrators has found that plate tanks are not given the care they should have.

To use his words, "I called on Mr. —, and found that his negatives were fogged, and that a good percentage of them were stained and streaked around the edges.

He was using a 20-minute developer, but found it necessary to develop 35 or 40 minutes with above results, and in fact he had recently given up tank development.

I secured a brush such as is used for cleaning lamp chimneys, and with the aid of a little "Dutch Cleanser" (cleaning powder), had his tank in working order in a few minutes with perfect results.

The tank, unless occasionally cleaned, will collect a corrosive substance which has its effect on development.

I have found this trouble quite frequently, and there is necessity of clean tanks as well as clean trays."

We wish to emphasize the necessity of cleanliness in all photographic processes.

Photographic materials and the formulæ given to be used in connection with them are properly balanced by experts.

If the trays, dishes, or tanks used contain foreign substances collected by long continued use without cleaning, the balance of the solution is destroyed, and its action on plates or paper is not as intended, with consequent loss of quality in negatives or prints.

Don't spoil good plates, paper and chemicals. Give quality a chance.

ATTEND THE EASTMAN SCHOOL

when in your vicinity.

See dates to July 1—Page 23



FROM AN ARTURA IRIS PRINT

By Howard D. Beach

Buffalo, N. Y.



In Operation

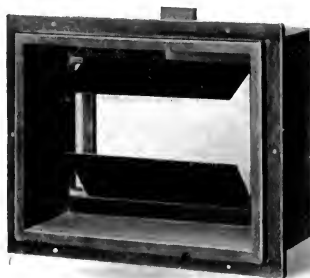
THE R. O. C. POST CARD PRINTER

The R. O. C. Post Card Printer is made for the man who desires an inexpensive, yet rapid and trustworthy machine for printing developing-out post cards.

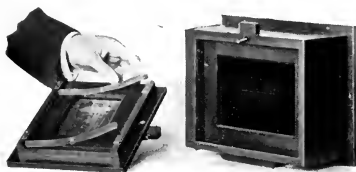
The R. O. C. Post Card Printer may be used with either artificial or day light, but the use of artificial light is recommended owing to its greater uniformity.

The operation of the R. O. C. Post Card Printer is similar to that of an ordinary hand-printing press, as shown in the accompanying illustration. Drop the card into place against the negative, close the frame by means of the small hand lever; at the expiration of the exposure pull

back on the lever, which opens the frame and drops the exposed card. The action of closing the frame automatically opens the exposure shutter, and opening the frame closes it. Every mechanical feature is positive in action,



Showing interior construction with
Shutter partly opened



Showing Printer with front removed for changing negative

and practically impossible to get out of order.

The negative is placed in position by removing the front of the printer, and lifting out the spring retained back as shown in above illustration. The printing opening is made full cabinet size, and a cut-out is furnished for post card size, so that the entire surface of the card may be printed, or any portion masked as desired; both negative and mask being retained firmly in position by the strong springs at each end of the frame. The back of the light box is fitted with a sheet of fine ground glass for diffusing the light, which glass can be removed or replaced instantly.

The wood parts are constructed of cherry, handsomely finished, all brass fittings polished and lacquered.

The R. O. C. Post Card Printer may be installed in a few minutes and will afford most satisfactory results. The price is seven dollars and fifty cents and your stock house can supply you.

To-day would be a good time to order.

SOME FURTHER NOTES ON TANK DEVELOPMENT

BY ONE OF THE STAFF OF THE
EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY

In my travels around the country I naturally meet all sorts of people and encounter a good many peculiar ways of doing things photographic—some right and some wrong. Once in a while, not often, however, I find some man using the tank and complaining of transparent spots in his negatives. This I find is caused by using a tank that can not be reversed or in failing to reverse a tank that can. This is also the cause of greater density at one end of the plates, as the developing solution is naturally heavy with chemicals, and if not stirred up by reversal, these chemicals will slowly settle toward the bottom, affording a stronger solution at that point. Use only a tank that can be reversed, and one with an air tight cover, and then proceed in this manner:

Fill the tank with the prepared developer, and test it accurately for temperature; next place the cover on and shake the tank thoroughly, and allow the cover to remain on until your plates are loaded into the rack. Next remove cover from the tank, and lower your rack of plates very slowly into the solution, and when fully immersed move the

rack up and down several times, *but do not bring it above the surface of the solution*, then replace the cover on the tank and shake it up thoroughly. This will insure all air in the developer coming to the top, and will do away with the transparent spots. Reverse the tank several times during the period of development; this keeps an even mixture and avoids unequal density at one end of the plate.

I have an acquaintance in one of the larger cities who makes anywhere from twelve to fifteen exposures of every subject. In his dark room he runs eight or nine of the Eastman Plate Tanks; he has a boy to look after the tanks, and every once in a while the boy comes into the studio and takes away all the plates that have been exposed, and they keep their tanks running all the afternoon. The tanks are all placed on a long shelf and as each tank is loaded the boy sets the dial on the front of the tank to indicate the time when development will be completed, and can thus easily keep track of every tank and produce negatives of absolutely uniform quality. My friend told me that for years he or his dark room man had to remain in the dark room till eleven or twelve o'clock at night developing the day's exposures, but now, thanks to the tank, when supper time comes they are through.

I want to say a few words about

backgrounds — a white ground should be treated differently from a dark one. We know that when developing a white ground that we have to carry it pretty well along, developing a little further than usual, in order not to produce a flat appearing negative, that will yield a gray instead of a white ground. A prominent operator follows the plan of separating his light and dark background exposures before development and in making up his developer for the white grounds he uses only fifty ounces of water instead of sixty-one and develops for the usual thirty minutes and obtains highly satisfactory results. Now fifty ounces of solution will just cover the plates and in following this method you will have to exercise care not to lose any of the solution when filling the tank or in lowering the plate rack, or else a portion of your plates will not be immersed during development.

I trust these few pointers gained from my experience will be of service to you, and assist you in obtaining the full value of that most useful appliance, the Eastman Plate Tank.

Get a Copy of Manual

Artura Results

NINTH EDITION

At Your Dealer's or from Us by mail



FROM AN ARTURA IRIS PRINT

By Howard D. Beach

Buffalo, N. Y.

YOUR CHANCE

The 1910 Kodak Advertising Competition which distributed \$2000.00 in awards among the prize-winning photographers and several hundred additional dollars for purchased negatives, attracted interest and entries from Maine to California. Professional photographers from New York to San Francisco were awarded prizes, and this is mentioned to show you that the prizes were not confined to any particular section of the country, and that every professional photographer, no matter where located, can win provided he can make a picture that will advertise some one of the many uses of the Kodak or Kodak convenience in a convincing and pleasing manner.

The same old rule for success can be applied to the Kodak Advertising Competition, and thus applied is—the man who can make his pictures just a little bit better than any other man is the one who wins.

There were five awards in the professional photographers class, and in addition we purchased many pictures which can be used by us for advertising, thus allowing all competitors numerous chances.

We now come to the title of this article, "Your Chance," and your chance lies in the 1910 Kodak Advertising Competition which is now open and will re-

main open until October 1, 1910.

You may be at sea in regard to just what kind of pictures we want—in doubt as to just what type of picture stands a chance of pulling down some of the prize money and here is where we come to your assistance by furnishing you with a handsomely printed Souvenir Portfolio containing reproductions of the 1909 prize-winning pictures and reproductions of some of the additional pictures we purchased.

The Souvenir Portfolio and the printed rules governing the contest will be sent free upon application. Get the cork out of your ink bottle or sharpen your pencil and drop us a line now. Just write us and ask for a Souvenir Portfolio of the 1909 Kodak Advertising Competition together with rules and regulations.

It is "your chance" to win the \$500.00 first prize, the \$400.00 second prize, or some of the remaining prize money. You have as much of a chance as anybody, and after seeing the pictures in the Souvenir Portfolio we are going to send you, you will know just about what kind of stuff lands the prize money.

The pictures which won in 1909 will, perhaps, suggest something to you and enable you to make a 1910 winner.

The jury of award will consist of photographers and of advertising men who are fully competent to pass upon the work sub-

mitted. Full attention will be paid therefore to the artistic and technical merit of the work as well as its strength from an advertising standpoint. Announcement of the names of the judges will appear later.

There are six months remaining before the competition closes, but now is the time to get busy and start things. If you don't start early you'll wish you had. Write to-day. Address Eastman Kodak Co., Rochester, N. Y.



SCHOOL DAYS

BY THE OFFICE BOY

Ever since I got to goin' with the reception room girl's sister, I've felt a hole lot older, an' the Boss he says he has hopes of me gettin' overbein' anatural-bornidiot.

Early this year the Boss says to me, "Jimmie, if you're goin' to be worth half what I'm payin' you, you got to go to the Eastman Professional School with me."

I didn't want to go very bad because when I went to school here I got my hide tanned least once a day; but say, the Eastman School aint nothin' like that. They don't learn you nothin' out of books, but they keep you so dum busy seein' how they do stunts that's really worth while if you want a raise, that you aint got no time for monkey business.

We wuz there three days—that's as long as they'll let you

stay because they go away somewhere else then, and say maybe we wuzent busy. Even before the school started in the mornin' you would find the fellows waitin' round to get in an' discussin' what they'd seen and learned the day before.

I thought I knew somethin' about the picture-makin' game if I am only a kid, but the instructors made me feel like the hole in a secon' han' doughnut.

The very first mornin' I set nex' to a ole man, an' long about noon he says to me, "Gee! My, I've been makin' pictures for mos' thirty years and they've already showed me some new ones." Course I wuz learnin' somethin' every minute, but to see all the ole timers set up and take notice too surprised me.

Seein' as how it wuz the Eastman School I natcherly thought they would tell us how to use some of the things they made an' an let it go at that, but they not only done all that which wuz a lot, but they helped us out in mos' everythin' a feller ever had to do in a studio, an' then one day they had a sort of experience meetin' when everybody got up an' tole of things that had been botherin' 'em, an' say, the instructions helped everyone of 'em out just as slick.

Wish the Boss would let me keep on goin' to that school. I'm goin' to work the Boss to open a branch nex' year an' let me run it.



FROM AN ARTURA IRIS PRINT

*By Howard D. Beach**Buffalo, N. Y.*



FROM AN ARTURA IRIS PRINT

By Howard D. Beach

Buffalo, N. Y.

JUST ONE

The importance of pure chemicals must not be overlooked if first-class results are expected. Impure chemicals not only fall short in the chemical action they are supposed to perform, but are also very likely to set up a harmful chemical action entirely unlooked for.

All of our formulæ are carefully balanced by experts to give the best results, and only the use of pure chemicals will preserve this balance as it should be.

For example, one photographer was having trouble with his prints. They were flat and weak and he advised us to that effect, adding that he had carefully compounded his developer according to formula.

We obtained further information as to the apparent action of the developer and found that it worked extremely slow. There are two common reasons for this: one is that the solution is chilled and used at too low a temperature thus retarding the chemical action, the other is weak accelerator (carbonate of soda), and we suggested the possible causes.

To use his own words, "Your surmise is correct. I used your sulphite but used carbonate purchased from a tea and coffee house a few doors below me.

They guaranteed its purity and said the photographers were using

it instead of similar supplies from the Photo Stock Houses, and on account of its low price I purchased five pounds and tried it.

After writing you I purchased a pound of your carbonate and added about five ounces to the solution and tried it, and saw at once that the whole trouble was there, so I added the required amount and now the results are all that could be desired."

He adds in closing that next time he will know better, and we trust that after his annoying and expensive experience there will be no "next time."

That is just one instance of failure due to inferior chemicals—just one example of how good paper and plates may be spoiled.

There is a mark on chemical labels indicating pure, active chemicals—signifying tested chemicals—tested by analysis and use on sensitized goods.

We test our chemicals for our protection as well as yours, for we are interested in your results to the finish—until the picture is complete.

This mark on the package is your protection. Look for it when you buy.



THE UNRELIABLE

The following newspaper clipping printed in a Jamestown local paper under date of March 5th, and sent to us for publication by T. Henry Black of Jamestown, N. Y., tells its own story:

MADE MONEY IN PHOTOGRAPHY

**W. Burton Nichols Claimed to
Have Absconded**

EMPLOYED BY T. HENRY BLACK

**Conducted Falconer Studio and Is
Now Missing—Left Board Bill
at the Tavern**

W. Burton Nichols, who it is alleged came to this city from New York City several weeks ago, is now among the missing and with him is a considerable sum of money, nearly a hundred dollars it is said, belonging to T. Henry Black, the photographer.

Nichols came to this section and represented himself as an expert in the photographic business, and he was employed by Mr. Black in his branch studio in Falconer. He started in the business with a rush and being a good artist, had little difficulty in securing business. It is claimed that almost invariably when doing business with patrons he insisted upon all or a good part of the payment for pictures. It is believed that he secured nearly a hundred dollars, none of which Mr. Black has seen. Nichols also boarded at the Tavern in Falconer, and since his departure it is learned that he left a board bill there of a week or

more. The police of Falconer and Jamestown have been notified and warrants for the arrest of Nichols have been sworn out by Mr. Black and Mr. Walden, proprietor of the Tavern. The last seen of Nichols was on Thursday morning. He is a man of pleasing personality.

Our purpose in making known this alleged incident is to warn the studio proprietor against entanglements with unknown but plausible and capable operators, canvassers or so-called "view men."

Recently there seems to be more than the usual number of these unreliable experts, working in different sections of the country, and it will do no harm to insist on references from any unknown party wishing to enter into business relations with you.

This is the third article which has appeared in these pages in as many months exposing what are claimed to be crooked deals and in which the photographer is said to have suffered more or less financial loss and great inconvenience.

It is almost needless to add that these same plausible gentlemen should they appear in your vicinity will undoubtedly be known by another name and have a brand new game, so to be safe investigate everybody that approaches you with a proposition, no matter how attractive or how cleverly presented.



CHEMICAL POISONING

In the making of photographs many different chemicals are employed and some photographers are very susceptible to chemical poisoning, being affected more or less by any chemical inclined to be a skin irritant. Others seem to be affected only by some particular chemical, and then there are many who are fortunate enough to be immune from the effect of all chemicals.

Sometimes the skin is irritated by carbonate of soda and mistaken for chemical poisoning. Nearly all developers contain carbonate of soda, which is a strong alkali having a tendency to remove the oil from the skin, making it brittle and consequently easily cracked. This trouble is most apt to appear in the form of cracked knuckles and when the skin is once cracked open it is hard to heal, as nearly all chemicals are more or less irritating under such conditions.

Chemical poisoning generally appears in the shape of small water blisters, usually where the skin is tender, as between the fingers near their base. These small raised transparent spots very frequently itch and rubbing increases the irritation and breaks the skin.

Now for the cure; which is vouched for by several of our demonstrators who have recommended it to photographers,

printers and dark room men, noting the result.

Of course we all know that chemical poisoning will disappear if the use of the irritating chemical is discontinued, but in many cases it has been next to impossible for the photographer affected to stop its use, as this would mean quitting certain parts of picture making entirely.

To cure without interrupting the work in any way use "Cuticura" ointment, say several of our demonstrators. Rub into the hands well and then immerse the hands in regular acid fixing bath, such as is used for Artura, Nepera, etc. The hardener in the fixing bath will set the ointment immediately and the hands may then be rinsed well with clear water and wiped.

The ointment is now in the pores of the skin and will repel all chemical solutions, thus protecting the skin from irritation.

After the hands are treated in this way proceed as usual developing plates and prints or toning prints as the case may be, and in a day or two a decided improvement will be noted.

We have heard of other successful remedies such as lemon juice or a combination of lanoline and calomel, but none seem to be so universally successful as the ointment mentioned in this article.





FROM AN ARTURA IRIS PRINT

By Howard D. Beach

Buffalo, N. Y.

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

E. K. Co.



OF course you want individual pictures of the members of your family—and they want yours. But do not neglect the family group, for such are the pictures that are most cherished as the years go by.

We have the facilities and the skill for making group pictures that you will like now—that money could not buy from you ten years from now.

THE PYRO STUDIO

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910



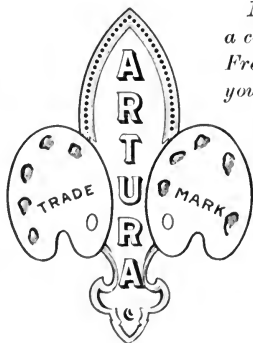
Houston, Tex.	-	-	-	-	-	-	April 5, 6, 7
Dallas, Tex.	-	-	-	-	-	-	April 12, 13, 14
Oklahoma City, Okla.	-	-	-	-	-	-	April 19, 20, 21
Little Rock, Ark.	-	-	-	-	-	-	April 26, 27, 28
Joplin, Mo.	-	-	-	-	-	-	May 3, 4, 5
Wichita, Kan.	-	-	-	-	-	-	May 10, 11, 12
St. Joseph, Mo.	-	-	-	-	-	-	May 17, 18, 19
Chicago, Ill.	-	-	-	-	-	-	May 24, 25, 26
St. Paul, Minn.	-	-	-	-	-	-	May 31, June 1, 2
Winnipeg, Can.	-	-	-	-	-	-	June 7, 8, 9
Sioux City, Iowa	-	-	-	-	-	-	June 14, 15, 16
Cincinnati, O.	-	-	-	-	-	-	June 21, 22, 23
Cleveland, O.	-	-	-	-	-	-	June 28, 29, 30



ARTURA IRIS

The favorite where
quality is essential

*Ninth edition of "Artura Results,"
a complete working manual, now ready.
Free to professional photographers at
your dealer's or by mail.*



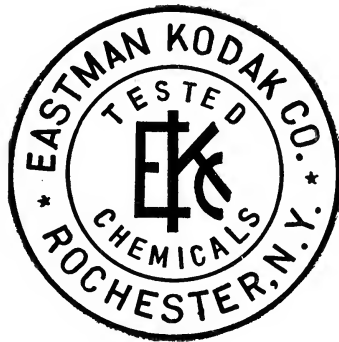
ARTURA DIVISION

EASTMAN KODAK CO.

ROCHESTER, N. Y.



Every atom pure
and the best that
science can pro-
duce.



EASTMAN



PLATINUM

for warm black tones—
distinctly different

EASTMAN KODAK CO.

All Dealers

ROCHESTER, N. Y.



For convenience and better
negatives use the

Eastman Plate Tank

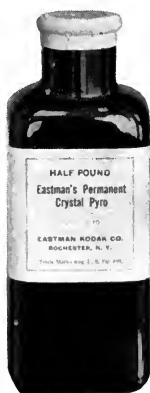
No tiresome dark-room work

EASTMAN KODAK CO.

All Dealers

ROCHESTER, N. Y.

A new pyro in crystal form and acidified—one of the tested chemicals with the tested chemical mark on label and seal.



Eastman Permanent Crystal Pyro

The best pyro for results, convenience and cleanliness.

It doesn't fly about—does *not* need the addition of acid preservative.

EASTMAN KODAK CO.

All Dealers

ROCHESTER, N. Y.

Enlargements are profitable

Eastman Permanent Bromide

produces the kind that sells

“Enlarging,” a booklet for the professional—
free at your dealer’s or by mail.

EASTMAN KODAK CO.

All Dealers

ROCHESTER, N. Y.

Records show an absolute
success for

ANGELO SEPIA PLATINUM

A success never equalled—a growing
success well merited by beauty of tone and
exquisite printing quality.

Jos. Di Nunzio Division

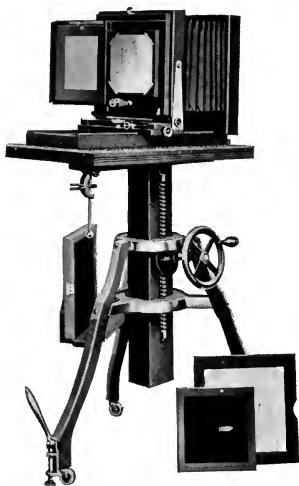
EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The Century Studio Outfit

No. 4.

Price, \$45.00.



The Century Studio Outfit No. 4

This outfit (Century Quality throughout) consists of the Camera Stand, Cabinet Attachment, one 8 x 10 Curtain Slide Holder with Kits from full size to 4 x 5, one Curtain Slide Cabinet Plate Holder either 5 x 7 or 4¼ x 6½.

The Camera is made of highly polished mahogany and cherry, all metal parts of heavy brass—polished and lacquered.

The Stand is very solidly constructed, fitted with the new Century raising and lowering device and rubber-tired casters.

There is no studio outfit on the market at anywhere near the price that has the same richness of appearance, the solidity, and the ease of operation of the Century Studio Outfit No. 4 at \$45.00.

Century Camera Division

Eastman Kodak Co.

Rochester, N. Y.

THE STANDIFORD ART-PROOF

We know it looks like other
Artist's Proofs, but—

It is Different



*Sample on
receipt of
three one
cent stamps.*

New shades of stock—Butternut and Soft White. Handsome Medallion ornament on flap—Extra weight of stock—and it has that soft feel so desirable in an Artist Proof.

Can be used for double weight Aristo, Nepera, Artura, Platinum, or you can insert such styles as our Plat-Duplex, Nantucket, Reynolds, etc.

Insist on seeing the full line—Cabinets up to 8 x 12.

DESIGNED AND MANUFACTURED BY

TAPRELL, LOOMIS & COMPANY

CHICAGO, ILL.

The Standiford Art-Proof listed on page 17 of our 1910 Catalog.
Did you get it? Sent postpaid.

STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE

THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 2

MAY 1910

No. 3

The key to success in conducting a studio is yours if you satisfy your customers. Work of good quality and courteous treatment will satisfy them. You furnish the courtesy, but you cannot furnish quality unless you use materials that possess quality. Eastman products possess quality. Use them and you have the key.



We stand back of our goods, proving every claim by actual demonstration. The goods in every day use in the studio stand back of us and substantiate every claim made for them. That's why we don't stand back in proclaiming their merit. We have confidence in their ability to perform.



Do it now. How many successes have been made by the observation of these three little words? How many failures have resulted by disregarding them? If you have plans thought out for bettering the condition of your business or ideas that you think

you can turn into cash, don't wait, but do it now.



Many of the State Associations in territory reasonably near Wisconsin have signified their intention to co-operate with the P. A. of A. by postponing their state meetings until 1911, to avoid conflicting with the Convention of the National Association. This action is commendable and can be regarded as a reliable indication of a large attendance and a successful meeting at Milwaukee.



Next month we have June brides and girl graduates to photograph. Let them know that you are in the business for that purpose. The advertising cut offered in this issue is suitable for newspaper publicity along these lines. Read about it on page 22 and send for the cut now. Call at the newspaper office and arrange for space for two or three insertions a week to begin the middle of this month.

PROGRESS

From year to year the quality of photographic work is improving. Better prices prevail to-day than ever before, just because the better quality is salable at the better price.

Who or what is responsible for the general improvement? It is largely due to the artist photographers who give us our ideals and whose efforts are such excellent examples of what can be done in photographic portraiture. The work of the photographic artist stimulates the entire craft and marks the goal to be reached by all ambitious photographers.

Conventions of the various associations, where the work of the members is exhibited and an interchange of ideas and methods takes place, is also another important factor in the march of progress and this is where we, as manufacturers, step in and contribute our share by displaying pictures representing the work of the better photographers from all over the country. Wherever possible we also show by demonstrating at conventions the processes in general use and the new ones giving promise of being useful to the fraternity. New processes—new tones—new surfaces. Everything new and good.

In addition to this participation in convention progress we also endeavor to educate all photographers along technical and

artistic lines by bringing the Eastman Professional School within reaching distance of every studio. The school in its annual tour of the country covers territory from coast to coast. The school carries with it finished samples of the best photographic work that can be obtained and expert instructors demonstrate and explain in detail all modern photographic processes.

This constant progress has improved conditions generally and the public by being educated to appreciate good work demands it and is willing to pay the price.

Grasp your opportunity to stay abreast of the times by attending the school when it is in your vicinity. Take your studio difficulties to the instructors, who will be glad to assist you. Bring your assistants with you, or if you yourself can't come send them as representatives of your studio. There is no charge for this three day course at the Eastman school. Come when you please and stay as long as you like.

Every minute is devoted to professional instruction and a general betterment of studio conditions. No two days are the same, and to get the full course you should attend the three day session.

Let us help you get better prices by assisting you to better your work. For partial list of datings see page 23.



FROM AN ARISTO PLATINO PRINT

By W. M. Morrison

Chicago, Ill.

WHY ARTURA SUCCEEDED

It will not require much space to tell why Artura Iris made good—why it is in a class by itself—quality did it.

Iris with one grade of contrast will produce excellent prints from the average run of studio portrait negatives. No necessity for carrying a confusing stock of paper of different contrasts on your shelves.

Latitude. Iris has it the same as all brands of Artura, and latitude is economy.

Then the crowning feature is the uniform quality of Iris. One box just like the last box and the box to come, thus giving the photographer a definite base for calculation.

Combine these three features and you have the key to the success of Iris and the reason for the success of Artura photographers.

The first feature—elastic printing quality—means simplicity and a good rich brilliant print from every negative of average quality.

The second feature—latitude of exposure—means a good print even though the length of exposure hasn't been judged to a nicety, and also means one hundred and forty-four prints to the gross of paper if ordinary care in printing is used.

The third feature—uniformity—means that each day's

printing will run smoothly, as the paper is thoroughly dependable and needs no delicate adjustment of conditions and no preliminary experimenting.

To these features add the convenience of the Artura system of printing and you have the grand total. When you know these things it isn't hard to understand Artura's popularity and why Artura succeeded.



SINK OR SWIM

Gray dropped into Brown's studio one morning about five years ago.

It was a small town in which they lived, supporting but two studios and the little penny picture gallery around the corner.

Gray and Brown were doing good work, because they knew how. The penny picture man made penny pictures.

Said Gray to Brown, "The Convention is pulled off in a couple of months and I guess it's up to us to figure on taking it in. It'll do us some good to break away from here and look over the displays and listen to some of the talks handed out."

Brown didn't warm up to the proposition and after a silence lasting for a full minute answered, "Well, Gray, I don't know about it. I did figure on taking a little vacation along about that time but I rather thought I'd go up to the lakes

and fish. Don't seem to me as though the Convention does a fellow much good anyhow. I've gone up until the last year or two and the last few years I didn't seem to find any new things. Guess I know about all there is to know about squeezing the bulb."

That was the beginning of Brown's retrogression. He was self satisfied and had lost interest in photographic progress. He felt that there was nothing to learn—he really knew the business from A to Z, and for him there was nothing new under the sun.

Brown went fishing. Gray went to the Convention. To-day Brown is doing the town's medium class of work. True that his work is as good as it was five years ago, but times have changed, also styles, while Brown has not.

Gray has attended every convention and considered himself well repaid if he learned but one thing each time—one new style or method and the town's better class of work is coming his way, because the people always want the new things.

The penny picture man is still making penny pictures, but just because he didn't aspire to better things.

There hangs a moral to the tail of this tale. Let the other fellow go fishing during convention week.

STICK

Do you want to be certain of results? Do you want to know when you start out to make a portrait that you can depend on your materials? We know you do and you know it too.

Plates, paper, chemicals and the other things you use in the making of the picture must be right. We use every precaution and all possible care in manufacturing and our long experience combined with our excellent equipment enables us to produce perfect goods.

The material used in the manufacture of Eastman goods is carefully and systematically tested and the finished product is also subjected to a thorough series of tests before being packed and sent out for you to use.

We cannot afford to take chances on supplying anything but the best as we hold your interests in common with our own. The production of photographic materials is our business just as the production of finished photographs is yours, and if you wish to succeed you should use as much care in selecting your materials as we do in selecting ours. You'll find it true economy to stick to high-grade goods. They will save you trouble and will yield a maximum amount of quality at minimum expense. Eastman materials are high-grade materials. Stick to them.

MAINTAIN PRICES

When the fellow down the street cuts prices, pity him—he needs your sympathy. If he offers pictures at the cost of production or nearly so it is his loss, not yours, and the more business he gets on that basis the quicker he will be forced to the wall and disappear.

The thing for you to do at all times is to make the best pictures you know how to make and allow yourself a fair margin of profit over cost of material and running expenses. Use good plates, good paper, good chemicals, good mounts and your work will look good too—good enough to bring good prices.

Don't ever cut prices on your regular styles and sizes, but be satisfied to let your competitors do it if they must.

It is true that the dear public is always looking for something for nothing, but you can't afford to be the fellow who gives it to them unless you wish to make a martyr of yourself and close your doors for good after a short period of this sort of generosity.

There are off seasons in all lines of business and photography is no exception to the rule. If business must be stimulated during dull seasons and you wish to convert some of your plates and paper into cash by offering something at popular prices, cut loose from your regular line of styles

and sizes and get out something different and attractive that you can put out at a moderate price and still make a profit. In this way you will not disturb your regular line of goods and break down established prices.

We don't advocate the putting out of cheap trashy stuff at any time and believe that in dull times trade can be stimulated by good advertising. It is not lack of cash that makes your business fall off at certain times of the year, but lack of interest in portraits. People have as much money for portraits in July as they have in December but they need to be stirred up before they realize it.

There is a saying, "When business is good, advertise—when business is poor, advertise more."

Our advertising cut service will help you. Hundreds are taking advantage of it. Why not you? See page 22.



Let your dealer send you a
pound or half pound bottle of

**EASTMAN
PERMANENT
CRYSTAL
PYRO**

You will like it.

The developer for Artura Iris is so compounded that its action is slow. This result is accomplished by using a moderate amount of carbonate of soda and a diluted developer with plenty of bromide restrainer. The Artura idea in advocating the Iris formula as it stands on the printed direction sheets is to obtain a fine grained deposit of silver in the finished print. Iris paper developed in Iris developer does produce a fine grained print with more delicacy and a longer scale of gradation than could be obtained with a vigorous quick acting developer.

Dry-plates are also subject to either short vigorous development or long gentle development and the best negatives—the fine grained clear negatives with full gradation, are negatives developed slowly in a slow developer.

That is why tank developed negatives are best and one of the reasons why the Eastman Plate Tank is so great a favorite. With the tank the developer recommended is a slow one and this slow development gives the developer solution plenty of time to search out every bit of detail and take proper care of it.

A vigorous developer on the other hand—unless it be a rare combination—literally tears the plate to pieces in its efforts to develop it and the result is a coarse grained plate with contrast

instead of soft delicate gradation.

All this leads up to this final advice on controlling development. If you want fine grained delicate negatives and fine grained delicate Artura Iris prints, use a developer that is not too vigorous in its action. For your negatives use the Eastman Plate Tank and the developer recommended for use with it. For your Artura Iris prints, use the developer as given on the direction sheets enclosed with the paper.

In the warm days to come also remember that developer solutions are apt to work more vigorously unless care is used to keep them at normal temperature during use.



OUR ILLUSTRATIONS

This month we reproduce Aristo Platino prints from the studio of W. M. Morrison of Chicago, Ill.

This studio enjoys the liberal support of patrons who appreciate portraits of quality and is one of the well known and reliable establishments of Chicago.

Aristo is firmly established in the Morrison Studio just as the Morrison Studio is firmly established in Chicago, and the reproductions printed herewith illustrate Aristo excellence in connection with high grade portraiture.



CONVENTION NOTES

P. A. OF CANADA

Final arrangements have been made for the Annual Meeting of Photographers under the auspices of the P. A. of C., in the rooms of the Toronto Camera Club, July 5 and 6, 1910. These rooms are adapted for display of pictures and for practical demonstration under light, etc.

The exhibition of work will be entirely complimentary, one print at least is expected from every member.

It will, without question, be the greatest meeting ever held in this country for photographers.

The fruits of the gathering will make you future dollars.

J. FRANK JACKSON,
President.

T. J. LEATHERDALE,
1st Vice-Pres. & Secy.

WALT DICKSON,
2d Vice-Pres.

C. A. LEE, 3d Vice-Pres.

A. A. GRAY, Treasurer.



P. A. OF NEW ENGLAND

A sterling silver loving cup, doubtless the most beautiful and intrinsically the most valuable prize ever offered by the Photographers' Association of New England, is open to the world for competition, without entrance fee, at their convention in Boston, July 26, 27 and 28.

As in previous years, entries in the complimentary exhibit will be highly appreciated. Particular care will be exercised in hanging all exhibits to the best advantage, and the exhibition hall will be so arranged as to make it not only a place for study, but one of comfort and enjoyment as well.

Realizing the amount of labor and expense involved in preparing and forwarding an exhibit, as a matter of courtesy the Association will show its appreciation by issuing to each exhibitor in the art department an "exhibitor's certificate" suitable for framing.

Full particulars regarding prizes and programme are being sent direct to New England photographers and may be secured by others interested from Mr. Geo. H. Hastings, Secretary, 37 Merimack street, Haverhill, Mass.

Among the attractions already secured, we note Mr. Ryland Phillips' illustrated lecture "With Other Photographers"; Mr. J. Hammer Croughton, illustrated lecture on "Pictorial Composition as Applied to Photographic Portraiture," and Mr. C. H. Claudy, critical and analytical lecture on "Advertising." The programme arrangement insures THREE FULL DAYS. The outing or excursion will not occur till late afternoon of the third day.

Very truly yours,

W. P. OLIVER,

Pres. P. A. of N. E.



FROM AN ARISTO PLATINO PRINT

By W. M. Morrison

Chicago, Ill.

CONVENTION DATES

National Photographers' Association of America to be held at Milwaukee, Wis., July 11, 12, 13, 14, 15, 16. Secretary, J. H. C. Evanoff, Salem, Mass.



MAY

Professional Photographers' Association of Pennsylvania, to be held at Philadelphia, Pa., Hotel Walton, May 3, 4, 5. Secretary, H. R. Pott, 1318 Chestnut street, Philadelphia, Pa.



Photographers' Association of Iowa, to be held at Des Moines, Ia., May 10, 11, 12, 13. Secretary, F. A. Free, Davenport, Ia.



A SOFT DEVELOPER

Artura Iris without special treatment or modified developer will yield good prints from a remarkably wide range of negatives. Occasionally, however, the photographer will find that he has produced a negative of extreme contrast, due to under-exposure or over-development or both.

When printing from such negatives the following developer may be used to advantage. This formula is based on the principles laid down in the manual "Artura Results" under the head of "Modifying Developer."

SOFT IRIS DEVELOPER

Water	-	-	-	-	40 oz.
Metol	-	-	-	-	20 gr.
Sulphite of Soda (dry)	-	-	-	-	1 oz.
Hydrochinon	-	-	-	-	40 gr.
Carbonate of Soda (dry)	-	-	-	-	90 gr.

When ready to develop add 1 drop of a *saturated solution* of bromide to each two ounces of developer.

On account of the reduced amount of accelerator (carbonate of soda) this developer will work more slowly than normal developer and due allowance for the slower action should be made when using the foregoing formula.

This slow action produces softer prints because a developer so compounded will slowly search for and find detail in the half tones and highlights before the shadows of the print are blocked.

Reducing the carbonate still more will produce softer effects, but the extreme in this direction should only be resorted to when the negative is of absolutely "iron clad" contrast, otherwise prints when developed are likely to be flat and lifeless.

The ninth edition of our booklet "Artura Results" contains full information on the manipulation of all brands of Artura and if *you* are not thoroughly acquainted with Artura you should get a copy of this booklet. It's free for the asking at your dealer's or by mail and will help you.

work as a legitimate source of revenue should be investigated, and after you have looked into it you'll get out your view camera and get busy. The time to start is right now, and inside of a week or ten days you will have enough negatives to start the line going and the re-orders from the dealers with whom you have placed your cards will give you a steady income.

To keep the line alive occasionally make a few negatives to replace some of the subjects that have had their run.

It is true that the market is flooded with process cards in monochrome and colors, but these cards usually represent only a small part of the local points of interest and do not depict recent local events. Further than that, the superiority of a good photographic post card as compared to process cards is unquestioned.

You will notice we said a good photographic post card and by that we mean Artura. Why? Because they stay flat, and that in itself is a most important thing. In addition to this all Artura cards have a very pleasing surface. They print up brilliant and clean without abrasion, and are the most economical card to use, as they have Artura latitude and reliability. Artura latitude is economy—Artura quality sells the cards. Try out this post card proposition. It will pay you to investigate.

THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY

Will assist you in
bettering your
work and in over-
coming all studio
difficulties.

The school will
be in

WINNIPEG
JUNE 7th, 8th
and 9th

In charge of ex-
pert and cour-
teous instructors.

For list of dat-
ings to July 8th,
see page 23.

ACID FIXING BATH

The composition of the acid fixing bath such as is used for Artura and Nepera papers should be correct at all times for best results and it is especially important that it be so during warm weather.

Years ago when developing paper was a new proposition the fixing bath recommended was plain Hypo. Later the addition of alum was recommended as a hardener, but in warm weather this proved troublesome, causing sulphurization of prints. This sulphurization or brown staining of the prints sometimes appeared when the prints were in the fixing bath, sometimes when in the wash water and occasionally during drying, especially when prints were stacked between blotters and dried slowly.

The fixing bath as we to-day use it for Artura and Nepera is composed of Hypo solution to which is added a separately mixed hardener composed of alum, sulphite of soda and acetic acid No. 8.

The Hypo, or to be technically correct we'll say Hyposulphite of Soda, is as we all know the chemical active in dissolving the free silver-salts from the print.

The free silver is the part not acted on by the developer. This dissolving and removing of the free silver-salts is what we call fixing the image and making it

impervious to further action of light. Hypo alone will fix a print, but the hardener solution is necessary as a clearing agent—to prevent stains and to harden the film of the print. The alum is used as the hardener.

The acetic acid is the clearing agent and clears both the fixing bath and the prints fixed in it. Without the acetic acid the fixing bath would be milky.

The sulphite of soda is used to prevent the liberation of sulphur with the consequent sulphurization of prints referred to previously.

Any form of acid will attack hypo and liberate sulphur, and as both acetic acid and alum are present the sulphite of soda must also be present in sufficient quantity to prevent it.

To avoid trouble with your fixing bath mix it carefully according to printed formula, using chemicals as specified. It is especially important to use No. 8 acetic acid as stronger acid will destroy the balance of the bath.

Old or weak sulphite of soda should be avoided as the amount given by weight in the formula is just enough to prevent sulphurization.

By knowing and remembering the action of each chemical used in the fixing bath as set down in this article you will be able to properly balance your fixing bath or correct any fault in its composition.



FROM AN ARISTO PLATINO PRINT

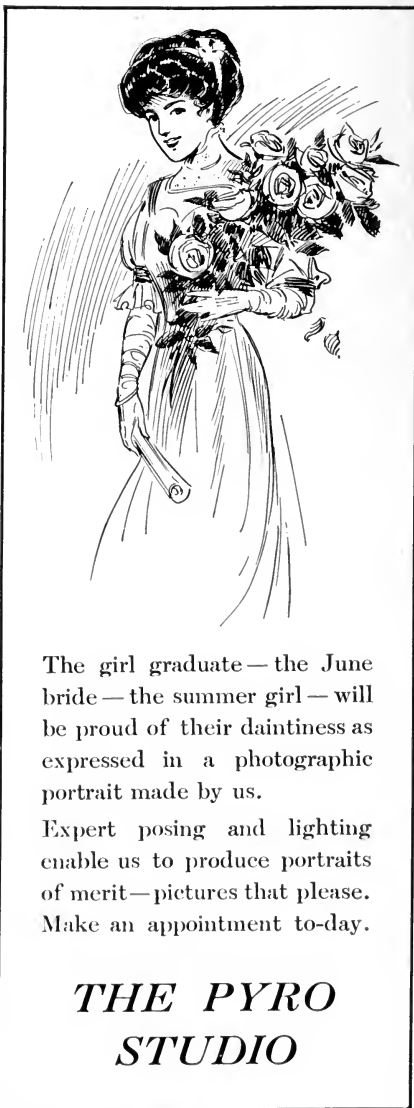
By W. M. Morrison

Chicago, Ill.

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



The girl graduate—the June bride—the summer girl—will be proud of their daintiness as expressed in a photographic portrait made by us.

Expert posing and lighting enable us to produce portraits of merit—pictures that please. Make an appointment to-day.

**THE PYRO
STUDIO**

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910



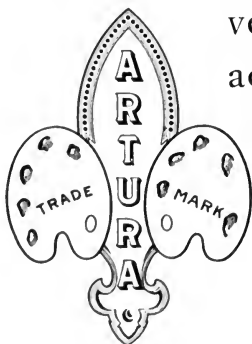
Joplin, Mo.	-	-	-	-	-	-	-	May 3, 4, 5
Wichita, Kan.	-	-	-	-	-	-	-	May 10, 11, 12
St. Joseph, Mo.	-	-	-	-	-	-	-	May 17, 18, 19
Chicago, Ill.	-	-	-	-	-	-	-	May 24, 25, 26
St. Paul, Minn.	-	-	-	-	-	-	-	May 31, June 1, 2
Winnipeg, Can.	-	-	-	-	-	-	-	June 7, 8, 9
Sioux City, Iowa	-	-	-	-	-	-	-	June 14, 15, 16
Cincinnati, O.	-	-	-	-	-	-	-	June 21, 22, 23
Cleveland, O.	-	-	-	-	-	-	-	June 28, 29, 30
Buffalo, N. Y.	-	-	-	-	-	-	-	July 6, 7, 8



ARTURA IRIS

for Portraiture

The uniform, dependable developing paper—the accepted standard of quality.



All Dealers.

CANADIAN KODAK CO.
LIMITED
TORONTO, CANADA



Active chemicals
tested by experts
bear this mark:



*The best of everything
for use in the Studio*

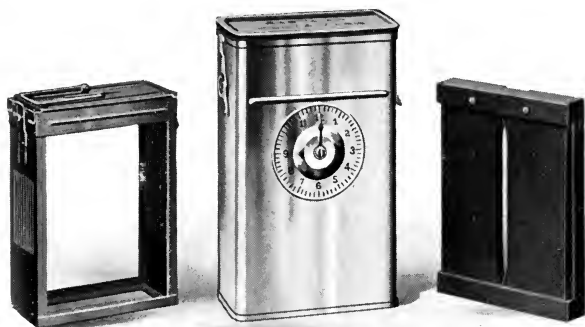
A complete line of

Canadian Kodak Co.'s
Plates, Papers and
Tested Chemicals.

Canadian Card Co.'s
Mounts

Century Studio Ap-
paratus.

THE D. H. HOGG CO., Reg'd
MONTREAL, CANADA



Separate yourself from dark room work
by using

THE EASTMAN PLATE TANK

It is convenient and a producer of perfectly developed negatives.

CANADIAN KODAK CO., Ltd

All Dealers

TORONTO, CANADA

When making post card
prints, use

ARTURA POST CARDS

The finished cards lie flat. They
are brilliant and clean—free
from abrasion, blisters and frills.



CANADIAN KODAK CO.
LIMITED

All Dealers

TORONTO, CANADA

ANGELO QUALITY

Instantly captured the
photographer and has
captured customers
ever since.

CANADIAN KODAK CO.
LIMITED
TORONTO, CANADA.

Make enlargements and
money with

Eastman Bromide Paper

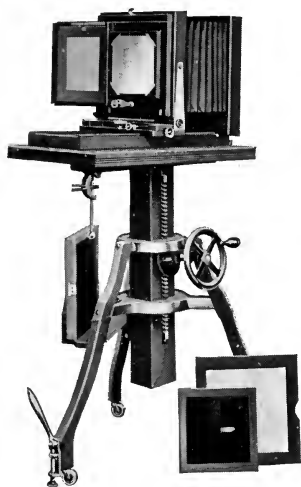
"Enlarging," a booklet for the professional, at
the dealer's or by mail. Get a copy, it will
help you increase your profits.

CANADIAN KODAK CO., Ltd.
TORONTO, CANADA

The Century Studio Outfit

No. 4.

Price, \$45.00.



The Century Studio Outfit No. 4.

This outfit (Century Quality throughout) consists of the Camera Stand, Cabinet Attachment, one 8 x 10 Curtain Slide Holder with Kits from full size to 4 x 5, one Curtain Slide Cabinet Plate Holder either 5 x 7 or 4 $\frac{1}{4}$ x 6 $\frac{1}{2}$.

The Camera is made of highly polished mahogany and cherry, all metal parts of heavy brass—polished and lacquered.

The Stand is very solidly constructed, fitted with the new Century raising and lowering device and rubber-tired casters.

There is no studio outfit on the market at anywhere near the price that has the same richness of appearance, the solidity, and the ease of operation of the Century Studio Outfit No. 4 at \$45.00.

Century Camera Division

Eastman Kodak Co.

Rochester, N. Y.

Canadian Made for the Canadian Professional

Seed, Royal and Stanley
Plates

Canadian Card Co.'s
Mounts

Canadian Kodak Co.'s
Tested Chemicals

Canadian Made Papers

J. G. RAMSEY & CO., LIMITED

Toronto, Canada

Aristo Motto

“WE believe permanency is the
*Keystone of Photographic
Success*, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ARTURA IRIS PRINT

By Baker Art Gallery

Columbus, Ohio.

STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 2

JUNE 1910

No. 4

The time, next month—the place, Milwaukee—the event, National Convention of the P. A. of A. Everybody else is going and you are wanted, too.



An automobile publication states that Milwaukee brewers are installing new automobile trucks, thereby increasing the efficiency of their delivery service. Can this be due to efforts of the entertainment committee?



The 1910 Advertising Competition closes October 1st. Full particulars and an illustrated Souvenir Portfolio of the 1909 prize winners will be sent to you upon request. Write to us in regard to it to-day.



You will remember that about six months ago you were in the midst of your Christmas rush. Was your equipment for handling it right? Were you able to take care of it properly? If not you

undoubtedly know where your weak spots were—where the work crowded and piled up. Now is the time to strengthen those weak spots and get things in shape to run smoothly during the next rush.



The Seed Dry Plate is the plate you have always depended upon. The plate that produces results under conditions that with an ordinary plate would be impossible. It is high grade, uniform and reliable, possessing maximum speed and latitude.



If you are using pyro for your plates use the best—Eastman Permanent Crystal Pyro. If you are not using pyro you will find nothing better than Enol-Hydrochinon developer. Enol is a thoroughly reliable developing agent of remarkable vitality and when used in combination with hydrochinon is excellent for both negatives and developing paper prints.

THE ILLUSTRATING OF ADVERTISE- MENTS

The following article, written by a member of our advertising staff, which recently appeared in *Printers' Ink*—a journal for advertisers—will demonstrate to you our faith in photographs for advertising illustrations. We are doing what we can to stimulate an interest along this line, not only by using photographs almost exclusively in our own work, but by encouraging others to do likewise and by giving them to understand that a good photograph is worth good money:

THE PHOTOGRAPH IN DIS- PLAY ADVERTISING

ITS ADVANTAGES OVER THE PAINTING
OR DRAWING FOR MAGAZINE WORK
—EXPERIENCE WITH DRAWINGS AND
PHOTOS FOR EASTMAN ADVERTISING
—PHOTOS MORE REAL THAN DRAW-
INGS

The old saw that photographs always tell the truth is as far from being correct as that still older one, "Figures never lie." Yet the very fact that the photograph has a reputation for veracity is a help to the honest advertiser. It helps him in the telling of a frank story; brings him in close touch with the prospective customer; is next best to showing the actual goods, just as the printed word expressed in homely language is next best to a personal interview.

Argument for the use of the photograph in showing the goods themselves is no longer necessary. The

photograph has already relegated the wood cut and the line drawing to the has beens. But it is still over retouched. Twice as much money to the photographer and half as much to the engraver's artist who "fixes up" the copy would mean better and more convincing illustrations.

The value of the photograph in the preparation of copy that attracts is still unappreciated. The man who has a patent churn turns to the commercial photographer for a picture of that churn, but is still likely to overlook the fact that in developing his business he might, to advantage, use the services of a professional photographer in securing a picture of an attractive girl operating that churn, pictures of the same attractive girl, with sleeves rolled up to the dimpled elbow, making the butter into prints, pictures of the same girl down at the spring house where the butter is cooling, or pictures of her giving a handful of fragrant clover to the Jersey heifer that keeps the churn busy.

If the picture attracts by its beauty, so much the better, but the first duty of an advertisement is to sell goods. If it does not accomplish that, it is a flat failure. Beautiful pictures are common enough in advertisements to-day. But some of them fail absolutely to connect with the goods. The reader looks at them, admires them, even talks about them, but never once is impressed with an idea concerning the article advertised. The picture must agreeably present a first argument, suggest an interest in the subject. It is for the ad writer to present the further arguments in cold type, but how much easier the task has been made by the pleasing picture that has put him on an easy footing with the reader.

With a photograph you show real people. As the play is more realistic than the book, so are photo-

graphs more real than paintings. They have in them the human element that we all are striving to get into our stuff. To be successful, the advertising picture must not only be attractive, but, in order to carry conviction, must be natural. In this field the photograph is supreme because it is not merely the fanciful impression of an artistic mind but an actual, real delineation of the person or things within its confines. There may still be room for argument as to whether or not photography is an art, but in my opinion its very realism gives to it a convincing, compelling, selling power far beyond that of any painting.

If thus far you have agreed with me, you are now likely to say: "Yes, and it's cheaper." And if you try photography because it is cheaper, you will soon go back to paintings. Photographs are cheaper

than paintings, but *pictures* made by photography are not necessarily so except in so far as they may be more cheaply multiplied.

We are constantly in need of pictures that suggest the pleasures that are to be derived from Kodakery, or that suggest Kodak simplicity and convenience — pictures that convince and give life and reality to our advertising.

When we were using paintings and drawings for this work, we purchased pictures from the very best artists in the country, among them being such people as Frederic Remington, A. B. Frost, Charles Allan Gilbert, Jessie Wilcox Smith, Edward Penfield, T. K. Hanna, Alonzo Kimball and Rose Cecil O'Neill. Now that we are using photographs we propose, too, to have the very best work obtainable from the best workers, and it is a fact that we have paid more money for a single negative than we have ever paid for a painting.

The reproduction of a photograph in black and white is a simple matter — reproductions in colors are not difficult, but there are two or three important details to be looked after. First of all, such reproductions should always be by process work, never by lithography. When the reproduction is by lithography or by any other process of engraving by hand, the photographic veracity is lost. The picture is no longer photographic, but has become a drawing from a photograph and ninety-nine times out of one hundred shows that it is the stiff work of the mere copyist. By process work, on the other hand, it remains photographic at every stage *so far as line is concerned*. Color photography has not as yet advanced to the point where it can be depended upon, especially where live subjects are introduced, because of the long exposures necessary, but coloring photographs in a manner that will not take away



THE FAMOUS "KODAK GIRL," USED IN ADS AND THOUSANDS OF POSTERS, ETC.



*If it
will be
Eastman
of Kodak*

*Take a
KODAK
with you*

EASTMAN KODAK CO. Rochester, N. Y. The Kodak City

ONE OF THE PRESENT SERIES OF PHOTOGRAPH ADS

the photographic effect is by no means difficult. The simple rule is: Use transparent water colors, avoiding strong colors so that the photograph itself will show through enough to fully maintain the photographic character of the picture. In the reproduction, four colors are preferable to three, the black plate used in the four-color process seeming to hold together and emphasize the photographic character of the picture.

Perhaps a word about our own experiences and disappointments along this line will be of value. Realizing about ten years ago that the introduction of real pictures of real people would draw more attention to the witchery of Kodakery than the mere publication of pictures of the cameras themselves, we secured a series of photographs of the Kodak Girl that made a decided hit. After about two years of this work we began purchasing back covers in colors as a means of still further widening the Kodak publicity. In furnishing copy we were accustomed to send the photo-

graph to the publisher, with instructions to color it. He did. And no chromo back on the farm was ever half as bad as most of those back covers. The work was mostly in three colors and neither we nor the engraver nor the printer knew how to handle it. The girl that had been so modestly attractive in black and white, swept across the back covers of the magazines in a garish splendor that made a circus poster look like a monotone etching by Helleu in comparison. We still believed in back covers and the magazines insisted on color. So we made a right about face and bought paintings. 'Twas a decided improvement, but we still believed in photographs. We experimented in coloring and meanwhile the engraver and the printer advanced rapidly, and after three years the time came when we again tried the reproduction of col-



And in the "Sunset" Day

KODAK

It's "Daylight all the way" by the KODAK System. Loading, unloading, developing, printing—all without a dark-room.

**KODAKS, \$5.00 to \$100.00*

EASTMAN KODAK CO.
ROCHESTER, N. Y.

ONE OF A FORMER SERIES OF ADS WITH DRAWING

ored photographs for our back covers. Of course, we are not always satisfied with the results—far from it, but for our back cover copy, for catalogue and booklet covers and even for hangers in the dealers' stores, and for street car signs we use the colored photograph, reproduced by the three or four-color process, usually the latter, to the almost total exclusion of the lithograph or the painting.



A SUGGESTIVE PHOTO DOING DUTY
IN ADVERTISING

It has not saved a dollar of expense, but has, I believe, added greatly to the effectiveness of Kodak copy. Pictures that pleasingly tell the story of the attractiveness of one's wares are always good in advertising. When such pictures are real photographs of real people, they have brought you closer to the prospective customer. And that, I believe, is what we are all looking for.

TWO CONTESTS

Progressive advertisers have use for clever photographs of their products in actual use—pleasing pictures that will sell their goods. The foregoing article in *Printers' Ink* has reached thousands of advertising men and will undoubtedly create a stronger demand for photographs to be used in

this connection. You can help supply this demand provided you can picture the goods to be advertised in a manner that will convince—a manner that will arouse a desire to possess the product advertised. The selling power of the picture will determine its value to the advertiser and a good picture will bring a good price. While price is a secondary consideration with the advertiser, there is a limit to the amount he will pay. Pictures simple in composition that tell their story in a direct way are the most desirable. The advertising man pays you for the idea expressed in the picture, as the idea is what makes it a success or failure as an advertising illustration.

The Beech-Nut Packing Co., of Canajoharie, N. Y., is in need of some good photographs to use for advertising purposes and will supply you with information in regard to the first of a series of competitions they are about to inaugurate. This competition is open to professional photographers and \$350.00 in prizes is offered. \$200.00 first prize—\$100.00 second prize—\$50.00 third prize. These people will tell you what is wanted and supply you free of charge with the product they want you to use in the illustration.

This is just one of your opportunities. Our 1910 Kodak Advertising Competition is another,

and many other concerns which advertise extensively will purchase photographs suitable for use in their advertising.

Write to us for information in regard to the Kodak Advertising Competition—write to the Beech-Nut Co. in regard to theirs. At least these two opportunities are knocking at your door and there are many others waiting for you to knock at theirs.



LOUISIANA LOGIC

The Artura method of making sepia prints on Iris by the use of "Artura Sepia Salt" is undoubtedly the most popular method in use to-day, and this of course is due to the simplicity and certainty of the process.

It is very important to use the acid short-stop or check bath after development and previous to bleaching, and equally important to keep this bath fresh and acid so that it will check development instantly.

The following extract from the letter of H. T. von Kohn, manager of the Ewing Studio of Crowley, La., may be of assistance to you in handling your sepia prints.

Speaking of his experience with Artura sepia salt he says in part: "Having had some trouble with it, I find myself at fault entirely. Here is where I failed.

"It will not do to just rinse the prints after developing in the acid stop-water by just swishing

through the water, like nearly everyone does, but the print must be washed thoroughly in this water until every particle of developer is eliminated from the print before putting in the bleaching solution.

"Watch your print when you place it in the acid water and be sure it is acid—rather more than usual. If the developer is entirely eliminated the print will bleach out entirely in a little while—on the other hand if not entirely cleaned the bleaching will be slow and the resulting sepia tone muddy.

"When the acid short-stop is right the print handled in this manner to thoroughly wash off every particle of developer will bleach out in the sepia solution completely in a few seconds and the resulting sepia tone will be rich and the highlights perfectly white and clear.

"Where the least trace of developer is left on the print after coming from the acid water you will have a resulting muddy looking spot.

"The remedy is easy—just wash thoroughly in the acid-short-stop and be sure it is acid."



NINTH EDITION

ARTURA RESULTS

A complete manual on the manipulation of Artura Paper.

Free at the dealer's or by mail.



FROM AN ARTURA IRIS PRINT

By Baker Art Gallery

Columbus, Ohio

BE CONSISTENT

You are a photographer with a studio established in a certain locality. You are in business to sell pictures at a profit. What shall the selling price be?

Now there is no doubt that some work due to style and size is worth more than other work, and that prices are or should be arranged accordingly. You may be able to do work of the highest class—work that will command a top notch price provided there is an appreciative market for it in your particular locality.

Are your prices in harmony with the people whose business you are trying to get, or rather in harmony with their pocket-books? Is the style of work *you* like and are trying to push the kind of work the majority of people in your community will appreciate, or is it beyond their appreciation?

In the mountain towns of a mining region the majority of residents will not appreciate the diffused focus—the soft masses of light and shade so popular in circles of refinement. They would not buy pictures of this kind at any price, and further than that, their pocketbooks would not stand the strain, as this class of work is generally of large size and expensive.

The same could be said of a town in the center of a rich farming district where money is eas-

ier. The people, while well to do, would not buy pictures beyond their powers of appreciation even though they could easily afford it. What they want is good clean work full of detail. If it's a picture of Johnnie they want it to look just like Johnnie does in every day life. If Johnnie has a necktie on, it must look like Johnnie's necktie in the picture. Art work with mystic lighting does not appeal to their common sense taste.

Now just a word in regard to the really artistic. We admire it. We advocate it and hope to see art in photography advance steadily in the future as it has in the past, but there is a place for it only in the homes of refined taste, and it is a losing game for a photographer to undertake to educate all patrons up to this level.

You are in business to satisfy the demands of a certain class of patrons, not in business to change their ideas and create a demand for something you know is better but which they don't like. You will find it a whole lot easier and more profitable to change your work to meet popular opinion, than to change popular opinion.

There is an old adage about it being easier to drift with the current which leads to destruction, but to apply in this case it should be, "It is harder to swim up stream and also less profitable."

To sell pictures, adjust your

style and prices to fit the community. If there are a few people in your vicinity who appreciate high-grade work at high-grade prices, cater to them specially, but if the great majority want everyday pictures at everyday prices, don't try to cram the better stuff down their throats, because you are losing time, business and money.

If you are an artist in a community of everyday people and don't care to make everyday pictures because you don't like them yourself, it is up to you to move into a cultured community where you can sell the kind of portraits you like to make.

Study the class of people who make up the population of your vicinity—take their measure and offer pictures to fit.



HOW ABOUT YOU?

Are you taking advantage of the "Advertising Cut Service" we offer you each month? See page 24.

Hundreds of photographers order these cuts each month and are well satisfied with the results.

Nearly every letter ordering a cut contains words of appreciation of these advertising cuts as business producers when used in the newspapers.

You can do it, too. The cost of the cut is nominal—just enough

to cover our expense in having them made for you—and the space in the newspaper will not cost you a great deal if you live in a town of ordinary size where the circulation is not exceedingly large.

If you are one of the photographers who have not as yet tried this advertising idea our advice is to do so. Order the cuts that appear from month to month and you will find that it pays to advertise your studio.

The only thing to prevent you from getting one of these cuts will be that someone else in your town has ordered it first, and in that case you wouldn't want to use it as it wouldn't do for two or more photographers to use the same cut in the same locality. Order at once to avoid disappointment.



OUR ILLUSTRATIONS

The Artura Iris portraits reproduced in this number of *STUDIO LIGHT* are from the well known Baker Art Gallery of Columbus, O.

This large and finely equipped studio with "The best in photography" as a motto, is a success built upon strict adherence to that motto as its many satisfied patrons can testify.

Energy, progressiveness and ability place the Baker Art Gallery among leaders and keep it there.

CONVENTION DATES

P. A. of America to be held at Milwaukee, Wis., July 12, 13, 14, 15. Secretary, J. H. C. Evanoff, Salem, Mass.

P. A. of New England to be held at Boston, Mass., July 26, 27, 28. Secretary, George Hastings, Haverhill, Mass.



CONVENTION NOTES

P. A. OF A. FROM PRESIDENT PROCTOR

Milwaukee, a convention city, having the finest auditorium (in this or any other country) for convention purposes, will outdo herself in entertaining the photographers who will assemble there on July 12th to hold the thirtieth annual meeting of this Association.

Four of the nearby Associations (Wisconsin, the Northwestern, Illinois and Indiana) have abandoned their yearly meetings to meet with the National, which will insure a large attendance.

The School of Photography will be bigger and better than ever this year, and finished results will be shown on Friday, the last day of the meeting. Mr. Ryland W. Phillips of Philadelphia, Dudley Hoyt of New York, and W. S. Ellis of Philadelphia, the man who won the \$500 Eastman prize, will constitute the

school working by daylight, which will be in session each afternoon.

Mr. M. J. Steffens of Chicago will show what can be accomplished by artificial light, using a light he has perfected. He will have a duplicate of his studies on the stage at the meeting, with his help and apparatus, and will make pictures from start to finish, the same as he does in his studio. He will be assisted by Frank Scott Clark of Detroit, Strauss of St. Louis, and other leading lights.

A lecture showing how backgrounds are put in on the negative—The Association has, at a great expense, provided a special apparatus to give this lecture which shows on a screen the work as it is being done by the artist on the negative.

An art lecture by Geo. W. Stevens, Director of Toledo Museum of Art, also president of American Federation of Photographic Societies—Mr. Stevens is a deep student of art, who is in thorough sympathy with the photographers and will give us some new views along original lines.

A lecture by Ryland W. Phillips of Philadelphia on "Constructive Criticism"—Mr. Phillips will select from the exhibition the best pictures of the exhibition and show reproductions of same on a screen, telling why they are superior. He will also show a great number that are not so good



FROM AN ARTURA IRIS PRINT

By Baker Art Gallery

Columbus, Ohio

and will show alongside of the original a reconstructed portrait which he has manipulated on the plate into a real picture. This lecture will be the most useful and instructive one ever given at any meeting.

A lecture by Mr. A. F. Sheldon, president and founder of the Sheldon School of Scientific Salesmanship, will be one of the best lectures on salesmanship ever delivered. Critics who have heard this wonderful speaker pronounce him the best there is in America on this subject.

A lecture by J. C. Abel on "Modern Publicity or the Use of Printer's Ink to Increase Business."

The one hundred dollar prize for the best invention, process, apparatus or appliance pertaining to photography will be worth your while to investigate. This will bring out a great number of new and extremely useful things for photographers to see.

The Congress of Photography will meet for its second session, when the most useful subjects pertaining to the profession will be discussed.

The Ladies Auxiliary will have their art critic and lecturer, and this and their exhibit will be a great feature for this year's meeting.

Up to the present time the cream of the profession have promised to contribute three pic-

tures each, which insures in point of quality the best exhibition of fine photography ever assembled in America.

The board will feature the hanging and arranging of the pictures this year. Every picture will be hung in a line, and as we have a regular art gallery softly lighted from above we can promise every exhibitor an equal show of lighting.

RAILROAD RATES

After six months of pleading for a special rate, by the board, the best the railroads would offer was fare and one-third if one thousand certificates could be procured. The board could not guarantee this, as only five hundred were secured last year at Rochester, and it was the largest attended meeting in the history of the Association. Members are advised to take advantage of a summer tourists rate to several points near Milwaukee. One of these resorts is Waukesha. There are several others, and by courtesy of your railroad agent you can acquaint yourself fully with the places where the rate is in effect from June 1st to October.

HOTELS IN MILWAUKEE

HOTEL PFISTER

(Headquarters)

Rooms without bath, \$2.00 and up
Rooms with bath . 2.50 and up

PLANKINTON HOUSE

Rooms without bath, \$1.50 to \$4.50
Rooms with bath . 2.50 and up

REPUBLICAN HOUSE

- Rooms without bath, A. plan, \$2.50 and up
 Rooms without bath, E. plan, \$1.00 and up
 Rooms with bath, A. plan, \$3.00 and up
 Rooms with bath, E. plan, \$2.00 and up

SCHLITZ HOTEL

- Rooms without bath, \$1.00 and up
 Rooms with bath . 1.50 and up

HOTEL CHARLOTTE

- European plan . . \$1.00 and up

RANDOLPH HOTEL

- European plan . . \$1.00 and up

HOTEL GILPATRICK

- Rooms, E. plan . \$1.00 and \$1.50
 Rooms with bath, \$1.50, \$2.00 and \$3.00

Two in room, one-half rate extra.

ST. CHARLES HOTEL

- Rooms, A. plan, \$2.25 single, \$2.00 double
 Rooms with bath, A. plan, \$3.00 single, \$2.75 double

HOTEL BLATZ

- European plan . . \$1.00 and up
 American plan . . 2.25 and up

The following well-known photographers have promised President Proctor verbally and by letter that they would send three pictures to the Milwaukee meeting, July 11th:

H. A. Bliss, Buffalo; C. S. Bateham, Norwalk, Ohio; W. E. Butler, Bismarck, N. D.; Brush Studio, Minneapolis; G. V. Buck, Washington, D. C.; J. Bourgholtzer, Washington, Ind.; Fred Bradley, New York; A. F. Bradley, New York; Frank R. Bill, Cleveland; A. L. Bowersox, Cleveland; A. A. Bish, Chippewa Falls, Wis.; Mr. Bill, with Benjamin Studio, Cincinnati; F. R. Barrows, Boston; H. D. Beach, Buffalo; J. H. Brubaker, Grand Rapids; Baker Art Gallery, Columbus; J. M. Bandtel, Milwaukee; Murray Brown, Wahpeton, N. D.; E. W. Brown, Beaver, Pa.; N. Brock, Ashville, N. C.; J. Frank Cady, Booneville, Ind.; J. F. Crawford, Hamilton, Canada; L. P. Clapp, Marinette, Wis.; O. C. Courtright, Fort Madison, Iowa; A. N. Camp, James-

town, N. Y.; B. G. Covell, Birmingham, Ala.; Frank Scott Clark, Detroit; Mary Carnell, Philadelphia; A. M. Cunningham, Hamilton, Canada; E. B. Core, New York; E. E. Doty, Battle Creek, Mich.; E. C. Dintruff, Syracuse; Isaac DeVos, Chicago; Louis Dworshak, Duluth; Paul Dennison, Indian Head, Ark.; C. A. Donaldson, Whapton, N. D.; L. A. Dozer, Bucyrus, Ohio; Carl Frey, Utica; Evan D. Evans, Erie, Pa.; Rudolph Eichemeyer, New York; Geo. Edmonson, Cleveland; W. S. Ellis, Philadelphia; J. H. C. Evanoff, Salem, Mass.; J. J. Fisher, Crestline, Ohio; E. L. Fowler, Evanston, Ill.; B. J. Falk, New York; F. J. Feldman, El Paso; J. Giffin, Wheeling; Garrison Gentzel & Co., Winnipeg, Man.; B. C. Galling, Minneapolis; J. Elsworth Gross, Chicago; C. H. Galbraith, Minneapolis; Elias Goldensky, Philadelphia; E. R. Hutchinson, Chicago; Homier & Clark, Richmond; Holliday Studio, Durham, N. C.; Geo. Holloway, Terre Haute, Ind.; Alfred Holden, Philadelphia; C. W. Hearn, Boston; F. W. Hornbaker, Scranton; The Hoffman Studio, Philadelphia; Dudley Hoyt, New York; C. M. Hayes, Detroit; Harris Ewing, Washington, D. C.; G. A. Huffner, Minneapolis; Hollinger & Co., New York; J. W. Hawes, Flushing, N. Y.; Z. J. Hayes, St. Paul; L. Hallen, Evanston, Ill.; Miss Estell Jenkins, Chicago; R. W. Johnston, Pittsburg; S. E. Johnson & Co., Minneapolis; A. W. Judd, Chattanooga; Meredith Janvier, Baltimore; Chris Johnston, Hartford; J. B. Jackson, Barrie, Canada; J. W. Kellmer, Hazelton, Pa.; Geo. Knafl, St. Paul; Gertrude Kasebier, New York; J. H. Kirk, Wheeling; John H. Kemp, Scranton; Jos. Knafl, Nashville; Geo. Kraft, St. Paul; Koshiba, New York; Wm. L. Koelne, Chicago; Chas. C. Kough, Greensburg, Pa.; Geo. J. Kossuth, Wheeling; Ben Larimer, Marion, Ind.; Milton Loryea, Spokane; H. Larson, Minneapolis; Lee Bros., Minneapolis; W. S. Lively, McMinnville, Tenn.; S. H. Lifshay, Brooklyn; Lapres & Laverne, Montreal; T. J. Leatherdale, Toronto; C. L. Lewis, Toledo; W. E. Lenney, Atlanta; Frank Moore, Cleveland; Frank W. Medlar, Spencer, Iowa; Moon & Wills, Seattle; Matzene, Chicago; Louis Mendel, Petersburg, Canada; W. M. Morrison, Chicago; The Cole-Miller Studio, Danville, Va.; Karl Moon, Grand Canyon, Arizona; W. R. Miller, Minneapolis; J. E. Mock, Rochester; Pirie MacDonald, New York; Wm. Notman & Sons, Montreal; Chas. W. Neiswanger, Muncie, Ind.; Miss Harriet Oonk, Cincinnati; W. E. Perry, Allegheny, Pa.; J. F. Palmer, Portage LaPrairie, Man.; A. H. Plecker, Lynchburg, Va.; W. H. Partridge, Boston; G. J. Parrott, Fort Wayne; B. F. Puffer, New York; H. H. Pierce, Boston; J. E. Pasonault, Williston, N. D.; Ryland W. Phillips, Philadelphia; J. W. Porter, Youngstown, Ohio; F. A. Rinehart, Omaha; Felix Raymer, Effingham, Ill.; Wm. Robson, Winnipeg, Man.;



FROM AN ARTURA IRIS PRINT

*Bu Baker Art Gallery**Columbus, Ohio*



FROM AN ARTURA IRIS PRINT

By Baker Art Gallery

Columbus, Ohio

Rembrandt Studio, Minneapolis; D. Rosser, Pittsburg; F. J. Rentchler, Ann Arbor, Mich.; G. H. Roberts, Little Rock, Ark.; J. M. Reidsema, Kalamazoo, Mich.; C. R. Reeves, Anderson, Ind.; Fred L. Roy, Petersburg, Canada; J. E. Rosch, St. Louis; Wm. H. Rau, Philadelphia; Miss Jane Reese, Dayton, O.; Chas. W. Scheide, Elyria, O.; Kerrs Studio, Sistersville, W. Va.; N. T. Schedin, Leadville, Col.; Moffett Studio, Chicago; Byrd Studio, North Cambridge, Mass.; Geo. Sperry, Toledo; Sweet Bros., Minneapolis; Mrs. Ethel M. Standiford, Louisville; F. M. Steadman, San Francisco; G. W. Sparling, Portage LaPrairie, Man.; Smith Studio, Duluth; F. M. Somers, Cincinnati; John R. Snow, Manakato, Minn.; S. L. Stein, Milwaukee; M. H. Sykes, Chicago; E. E. Seavey, New Castle, Pa.; Harvey J. Strong, Winnipeg, Man.; E. R. Shepherd, Minneapolis; M. J. Steffens, Chicago; D. D. Spellman, Detroit; J. B. Schriever, Scranton; J. C. Strauss, St. Louis; Herman Schervae, Worcester; Dick Steffens (opr. for E. Klauber), Louisville; J. R. Zweifel, Duluth; A. C. Townsend, Lincoln; Jos. Thibault, Fall River, Mass.; Geo. E. Tingley, Mystic, Conn.; Mr. Will Towles, Washington, D. C.; C. F. Townsend, Des Moines; Thuss Bros., Nashville; C. J. Van Deventer, Decatur, Ill.; C. L. Vernard, Lincoln, Ill.; Walinger & Co., Chicago; Western Art Gallery, Winnipeg, Man.; Frank D. Weeks, Virden, Man.; M. E. Wilson, Savannah, Ga.; J. E. Wamsley, Decatur, Ill.; Wharton & Tyree, Raleigh, N. C.; Young & Carl, Cincinnati; Zweifel, Dayton, Ohio.

A. T. PROCTOR, President.



TANK DEVELOPMENT

In the April number of *STUDIO LIGHT* we published an article on the importance of using clean trays, plate tanks, etc.

As a result of that article we received the following letter from a Minnesota photographer which we believe will be instructive and interesting to our readers.

Park Rapids, Minn.

EASTMAN KODAK CO.,
Rochester, N. Y.

DEAR SIR: I wish to express my appreciation of your magazine, *STUDIO LIGHT*. It has more real

tips and ways to bring practical results than any magazine I ever read.

To explain just one experience I had this week. I came to work Monday feeling blue, as my Saturday negatives were flat and fogged and I was about to give up in despair, when I decided to go to the post office and get my mail. Well, I received the April *STUDIO LIGHT* and as I always do, just sit right down and read it clear through and if there's any good tips for results either in quality or business getting, I am not slow in using them.

I run across the article, "Give Quality a Chance" and when I read it you may be sure I found out what was the matter with my negatives. I had a large bottle in which I had put 150 ounces of water and 16 ounces of Muriatic Acid C. P. to clean out bottles and trays with, so I went to the dark room, got the tank and plate rack and the acid solution and filled the tank. Well in about a minute my tank was as clean as a new one, all the stain gone and no work at all. I poured the solution out, filled the tank with water and let it set an hour or so, mixed up some developer and put in the rest of the plates I had left from Saturday, and say, I had results that were well worth my time in cleaning the tank.

I wouldn't sell my plate tanks for \$100.00 if I could not get any more like them, they save worry and they get results.

Say, that Crystal Pyro is fine—just keep the good work up and give us crystal Hydroquinon and it will help some too.

Sincerely yours,

E. R. PERSHIN.

You will notice that Mr. Pershin used diluted muriatic acid. Be sure to dilute it before putting it into the tank or the metal will be attacked and cause corro-

sion. The tank should be washed well before being used again.

Long continued use of the plate tank without cleaning collects a coating of foreign substance which affects development. In some cases the development is slow and the resulting negatives are weak—then again a chemical fog is noticeable in the negatives.

One of our demonstrators advocates the following as an easy way to keep the plate developing tank clean.

No. 8 Acetic Acid - - 3 oz.
Water - - - - - 3 oz.

Place cage in tank, pour in this solution, place lid in position and shake well. The tank will come out like new. This should be repeated about once a month.

He has found that fogged plates as well as streaks of apparent fog running in lines across the plate often comes from a tank that has not been taken care of properly.

A tank that is liable to cause this trouble will be found to have a whitish yellow deposit on the cage and inside of tank showing plainly when dry. This treatment removed the coating, after which the results were perfect. Perfect results follow the use of a clean tank and it is not reasonable to expect results unless the tank is clean. No more reasonable than to expect results with an unclean tray.

ENOL

A vigorous developing agent of excellent keeping qualities for use in combination with Hydrochinon.

Enol-Hydrochinon developer will produce rich developing paper prints of good color and gradation, and this developer is also excellent for developing dry plates.

It keeps well in solution before use and does not readily deteriorate during use. It works uniformly and perfectly under all reasonable conditions and has stood the severest tests.

Get a bottle from your dealer and give it a trial—comparing results, print for print or negative for negative, with results produced by other developers used in combination with hydrochinon.

The Enol-hydrochinon results will please you and Enol will win a place among your favorites. Get acquainted with Enol. Order some to-day.

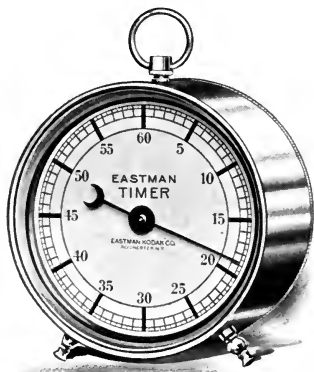


PRICE

1 oz. bottle	\$0.60
1/4 lb. bottle	2.25
1/2 lb. bottle	4.25
1 lb. bottle	8.00

THE EASTMAN TIMER

Here is a clock made specially for you—a clock that will give you seconds or even half seconds if you want them



The large dial is easily read in subdued light and the divisions or markings on the dial are far enough apart to enable you to split seconds. Each complete revolution of the hand represents one minute.

This clock is especially useful for timing the exposure of prints on developing-out paper. There is just one exposure that is *best* and while a little more or less exposure may do no harm why run the risk of inaccurate timing when it is more convenient to use the Eastman Timer and be accurate?

An Eastman Timer in use in your work room will put quality into the prints by introducing accuracy. Accuracy also prevents

waste of material and if you wish to insure against loss of both quality and material the Eastman Timer is your protection.

Handsomely finished in nickel with brass trimmings. The timer is four inches in diameter and runs thirty hours with one winding. The price is two dollars and your dealer will supply it.



TONE PROOF PROOFS

From time to time we have had requests for a proof paper that cannot be toned, which leads us to believe that quite a few photographers have had trouble with some of their customers having proofs toned and then forgetting to order finished prints of the sitting.

This is not only loss of business but it is also very undesirable to have proofs from unretouched negatives toned and kept by customers as examples of your workmanship. The extent of the damage that these half finished pictures may do cannot be definitely traced, but no doubt Mrs. A, who has had some of your proofs toned, will show them to Mrs. B and Mrs. C, much to your detriment, as Mrs. A. will take care to explain that the pictures were made at your studio, and will possibly add that she didn't care enough about them to place an order. This leaves a final impression in the minds of Mrs. B and C that you are a good

photographer to avoid in the future. The damage may extend still further, because when Mrs. B or C are offered the opportunity to discuss photographs they will be very likely to mention the Mrs. A incident.

If you are a good photographer you use every precaution to prevent finished orders from leaving the studio that are not up to standard, and naturally you object to proofs being kept by customers for the same reasons.

Many photographers insist that all proofs be returned at the time the order for finished prints is placed, thus voicing their disapproval of allowing proofs to remain in the hands of the customer. This insistence on the part of the photographer, however, is likely to cause friction—a thing that should be avoided as far as possible.

To prevent customers from having proofs toned we offer the following suggestion which solves the problem:

We get this from an Ohio photographer who has used it successfully. Mix up a solution of benzine and paraffine—say about a half pint of benzine in which is dissolved a piece of paraffine about the size of a walnut.

This is applied to any part of the face of the proof with a brush and does not change its appearance in any way. The benzine rapidly evaporates, leaving a thin transparent deposit of paraffine

on the face of the proof which will repel toning chemicals and prevent toning.

Customers acting in good faith will not suffer any inconvenience—in fact they will never know you have taken any precaution to protect your proofs. The unscrupulous customers who try to take advantage of you by having proofs toned will find themselves trapped, as the parts of the proofs which have been treated with benzine and paraffine dressing will be of a sickly yellowish color when toned, in sharp contrast to the remainder of the proof which will tone properly.



THE DEMONSTRATOR'S VISIT

Welcome the demonstrator—the man who day after day is working in your midst—the man who by experience has learned the cause and remedy for nearly every trouble photographic. He may be a plate demonstrator or he may demonstrate paper, but his knowledge does not end with the particular line of work he makes his specialty. He has acquired a general knowledge from which he can extract intelligent advice to suit the occasion.

When he calls you may need no help—you may not need a thing—you may think you have no possible use for him about the place, but here is where you are

wrong. Never be too busy to talk with him, for he may drop a few words that will give you new ideas.

He comes fresh from fields unknown to you and has seen much that is of interest which you can draw out by leading the conversation in the desired direction. He possesses information you want but which he may not know you want until you ask for it—then it's yours.

The photographer who welcomes the demonstrator receives full value for his hospitality in useful tips, while the photogra-

pher who turns him down wends his way alone.

When you fall down who picks you up? The demonstrator. When you need advice who gives it willingly? The demonstrator. When you are about to send your dealer an order who is willing to take credit for it if you insist and mail it for you? The demonstrator.

All these things and more will he do if you treat him right—otherwise he will not open his treasure pack of ideas and share with you. You can make the demonstrator's visit worth dollars to you if you will.

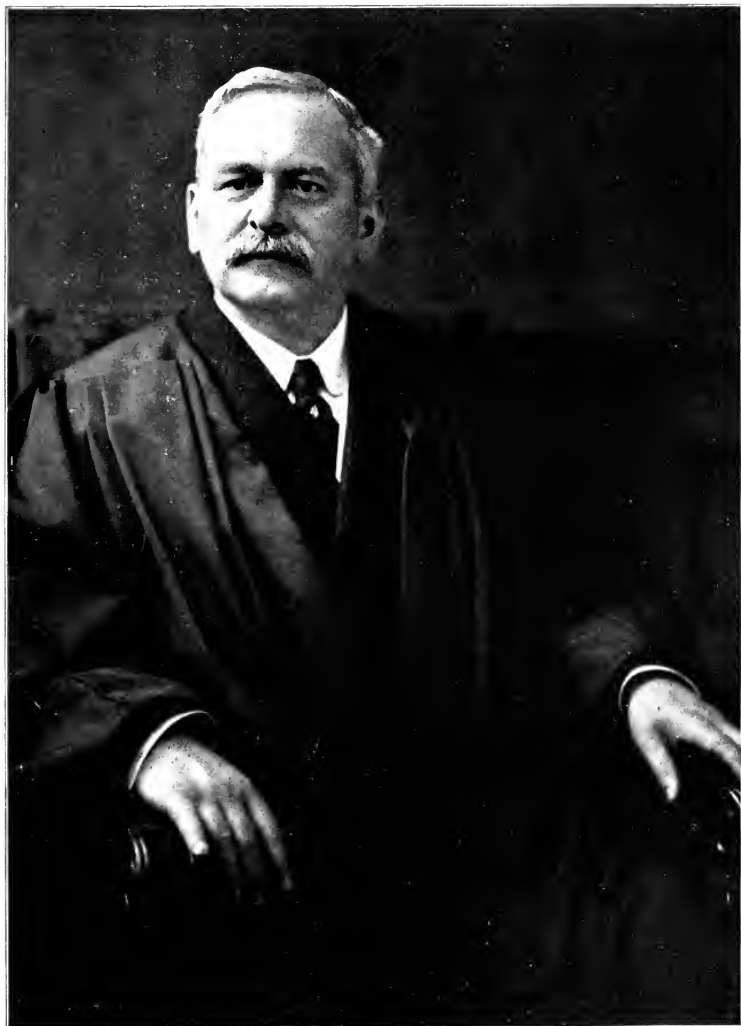


BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910



Winnipeg, Can.	-	-	-	-	-	-	June 7, 8, 9
Sioux City, Iowa	-	-	-	-	-	-	June 14, 15, 16
Cincinnati, O.	-	-	-	-	-	-	June 21, 22, 23
Cleveland, O.	-	-	-	-	-	-	June 28, 29, 30
Buffalo, N. Y.	-	-	-	-	-	-	July 6, 7, 8





FROM AN ARTURA IRIS PRINT

By Baker Art Gallery

Columbus, Ohio

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in, *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



WE are equipped to produce portraits that are right and our long experience is back of every picture we make.

The child—the parent—the grand parent—all are assured of a good likeness and artistic finish when we do the work.

Come in at any time, or if more desirable make an appointment.

The Pyro Studio

For sparkle and detail
print it on

ARTURA IRIS

Five surfaces yielding black
or sepia tones.



Canadian Kodak
Co., Limited,

Toronto, Canada.

All Dealers.

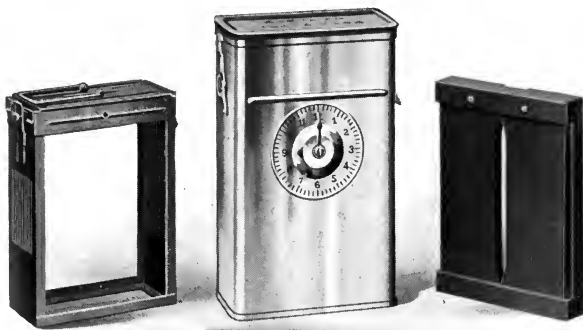


Every studio want can be
supplied from our stock

Headquarters for all
products of the
Canadian Kodak Co., Limited.
Canadian Card Co.

Mail orders our specialty.

D. H. HOGG & CO., Reg'd,
MONTREAL, CANADA.



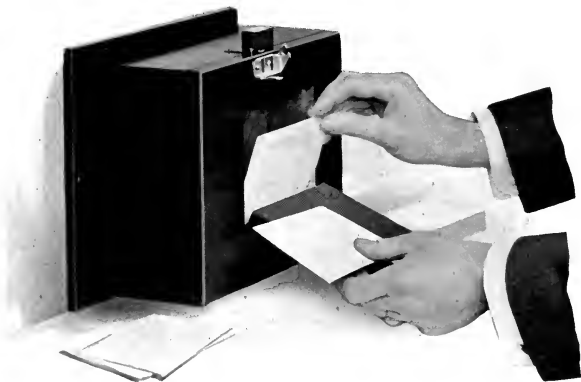
Use
**THE EASTMAN
PLATE TANK**

It produces better, cleaner negatives than those produced by hand development. It is the easy way to good results.

CANADIAN KODAK CO., Limited,
Toronto, Canada.

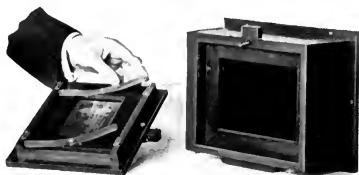
An inexpensive and convenient time-saver.

Averages ten exposures a minute



In Operation.

The R. O. C. Post Card Printer



Showing Printer with front removed
for changing negative.

Just what you have been looking for in a handy contact printer for work up to and including cabinet size.

The shutter works automatically and the Printer may be used with either artificial or daylight.

THE PRICE—R. O. C. Post Card Printer, \$7.50

EASTMAN KODAK CO.

All Dealers.

ROCHESTER, N. Y.

Velvety finish and richness of tone distinguish prints on

ANGELO

Canadian Kodak Co., Limited,
Toronto, Canada.

Make your enlargements on

Eastman Permanent Bromide Paper

It yields beautiful prints—
the kind that sell.

CANADIAN KODAK CO., Limited,
Toronto, Canada.

When you want it—
RUSH—order from us.

OUR STOCK INCLUDES EVERY REQUISITE
FOR THE PROFESSIONAL.

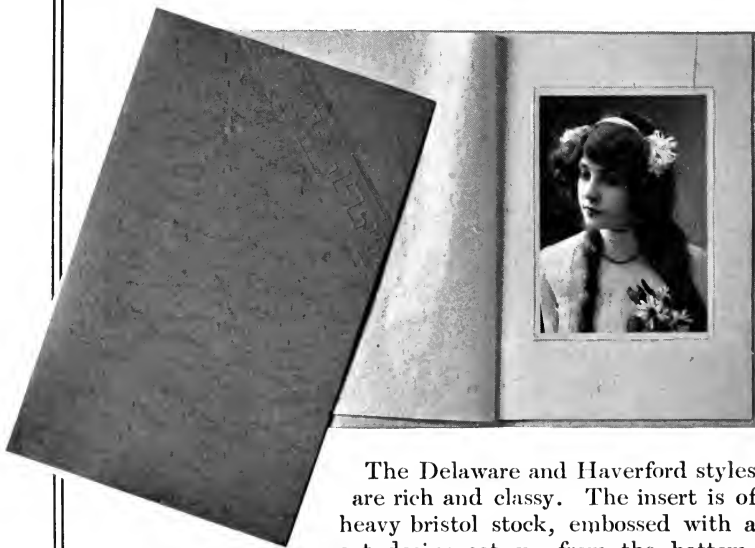
Aristo, Artura, Velox,
Seed, Royal, Stanley Plates
Canadian Card Co.'s Mounts
Studio Outfits and Accessories

J. G. RAMSEY & CO., Limited,
Toronto, Canada.

HERE IT IS

*A High Class Folder at a Low Price
made in two colors*

The Delaware Style in Brown. The Haverford Style in Grey.



The Delaware and Haverford styles are rich and classy. The insert is of heavy bristol stock, embossed with a neat design set up from the bottom.

The tissue is a rich scroll pattern and enclosed in a rich water silk cover of extra weight with a neat book mark embossed across the upper right hand corner. It is just the folder you are looking for and we know the price will suit you. *Send for samples to-day.*

DESIGNED AND MANUFACTURED BY

THE CANADIAN CARD CO.

TORONTO, CANADA

Aristo Motto

“WE believe permanency is the
*Keystone of Photographic
Success*, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ARTURA IRIS PRINT

By O. L. Harrington

*Logansport, Ind.
Moline, Ill.*

STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE

THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 2

JULY 1910

No. 5

This month is the month of the big convention—the National at Milwaukee—the month when photographers from all points of the compass meet—the month when the P. A. of A. generates new ideas for all attending members.



The photographer who uses unreliable material is the photographer who does not realize the value of reliable means to an end. Good materials are reliable stepping stones to success in picture making. Eastman materials are good materials and therefore reliable stepping stones. Use good materials—the Eastman kind.



The rapidly increasing demand for Enol and Eastman Permanent Crystal Pyro is proof of their merit as developing agents. Enol in combination with Hydrochinon makes a vigorous, durable developer for paper and plates and Crystal Pyro is the cleanest, most convenient form of Pyro. Both are thoroughly efficient and reliable.

Just ninety days left to complete a picture or set of pictures for competition in our 1910 Advertising Contest. You have time to plan and execute an illustration that may land the big prize of \$500.00. It isn't hard to make a good picture—a picture that tells a story—after you decide on the story the picture is to tell. An illustrated Souvenir of the 1909 prize winners and full information will be sent to you upon postal request. See page 25.



CONVENTION DATES

P. A. of A., Milwaukee, Wis.—July 12, 13, 14, 15, 16; Secretary, J. H. C. Evanoff, Salem, Mass.

P. A. of New England—July 26, 27, 28; Secretary, George Hastings, Haverhill, Mass.

P. A. Pacific N. W.—August 2, 3, 4, 5; Pres., Frank Abell, Tacoma, Wash.



UNCHANGED

Dear Mr. Editor:

I've been putting the glass to my eyes again—yes, I said my eyes—not my lips. Am trying to get things in their true perspective. And I'm reminded of a story.

It's about a preacher and his sermon, the occasion being the thirtieth anniversary of his pastorate in a New England village. In concluding his remarks, he said: "Brothers and Sisters: During my long pastorate what changes have come over this little village! When, as a young man, I came here 'twas a mere hamlet. All was primitive. There were the rushing streams and green fields and forest-clad mountains and a few honest farmer folk. Their wants were simple, their luxuries few. Where once was the brawling brook that held many a gamey trout, there is now an orderly stream that turns the wheels of industry. Where once was the lumbering stage coach, we now have the rush of the locomotive and the buzz of the trolley. Where once was the oil lamp upon the street corner, we now have the glare of the electric arc. Our homes are illuminated with gas or electricity and in nearly every home is the telephone. Where the forests stood, the woodman's axe has been busy and on the hill-side slopes are now fertile farms.

Our factories are hives of industry, our streets are alive with busy men and women. But, brethren, through all these years one thing has remained unchanged—immutable as the granite rocks that form yonder mountain—my salary."

Brother photographers: We, too, have seen marvelous changes in the past thirty years—the thirty years have marked a wondrous progress. From the wet plate to the dry, from Albumen to Solio, to Aristo and Artura, from tedious dark-room methods to the Tank; from uncertainties to certainties. From the long and painful time exposures of our earlier days we have seen the development which permits the recording of the photographic image in the thousandth part of a second. We have seen progress at every point; conveniences that we dreamed not of in the old wet plate and Albumen days have increased our comfort and elevated our art. But one thing has remained unchanged—as immutable as the solar body with whose rays we paint our pictures—the imitator.

Brother photographers: When the imitator demonstrator comes along and tells you that by hidden and occult methods his boss has gotten hold of the Artura formula and that his paper is therefore "the same as Artura," try this: Take a piece of unexposed Artura paper and a piece

of unexposed "same as Artura" and put them side by side in bright sunlight, face up. Leave them until they tint. Compare the color. Some of them will come fairly close to Velox, one will bear a faint resemblance to Nepera, another to Azo, but none of the professional "same as Artura" papers will come within a mile of showing the Artura tint. And there you are.

Yours truly,

STEREOSCOPE.



CONVENTION NOTES

Just too late for publication in the June number of *STUDIO LIGHT*, we received communications from Treasurer Dozer of the P. A. of A. and from Secretary Evanoff.

These communications set forth fully the advantages and special attractions of the 1910 Convention, as planned, with reasons why *you* should attend.

We reprint portions of both communications which will be of interest whether you go or not.

You surely want the 1910 Association Annual, so read the following from your treasurer carefully: "The 1910 number of the Association Annual will be a handsome edition, cleverly edited, compiled and printed, containing instructive and interesting articles by some of the most successful photographers on how to

secure and hold business—a topic of vital interest to every professional worker. The numerous illustrations are excellent reproductions of some of the best pictures of the year. It is a number of the Annual you will preserve."

"Please remember that this year the Annual will be sent only to those who pay dues for 1910. If you have not remitted do so at once and your official receipt, membership button and a copy of the Annual will be sent to you by return mail."

L. A. DOZER,

Treasurer P. A. of A.,
Bucyrus, Ohio.

The following from Secretary Evanoff:

ENTERTAINMENT.

The local Entertainment Committee has decided upon the following entertainments for the convention:

Tuesday evening—Grand reception given to the Executive Committee at the Hotel Pfister. Music—refreshments.

Wednesday morning—Coaching party for the ladies.

Wednesday evening—Theatre party—entire house secured.

Thursday evening—Entertainment at Ravine Park with no end of fun for everybody.

Friday afternoon—Steamboat excursion on Lake Michigan.

J. H. C. EVANOFF,

Secretary P. A. of A.,
Salem, Mass.

LENS BURGLARY

The first week in June we received the following communication from the Photographic Supply house of J. F. Adams, 459 Washington street, Buffalo, N. Y., and reprint it in these columns to assist in the apprehension of the guilty party or parties.

The communication reads: "Our store was robbed June 1st of a number of Goerz, Zeiss, Cooke, Ross and other lenses—Kodaks, Century and Premo Cameras. If you hear of any being offered for sale in a suspicious manner please notify the police of your city and wire me at once."

(Signed) J. F. ADAMS.

An itemized list of the lenses follows:

1 No. 8 Series III Goerz, No. 12,496.

1 No. 7 Celor Goerz, No. 223,034.

1 No. 6 Dagor, No. 221,519.

2 No. 4 Dagor, Nos. 226,172—222,694.

1 Celor and Excell Goerz, No. 222,081.

1 No. 2 Dagor and Auto Shutter, No. 222,475.

1 No. 00 4th series Voightlander, No. 50,294.

1 No. 3-D Dallmeyer Lens, No. 72,052.

1 No. 1-B Dallmeyer, No. 70,952.

1 6-inch III Cooke, either No. 17,187 or 16,369.

1 6-inch III Cooke and Koilos Shutter, No. 11,872.

1 8½-inch III Cooke and Compound Shutter, No. 18,975.

1 18-P Cooke Process and Volute Shutter, No. 17,215.

2 Sets 6-inch F-6.3 Ross Homocentric Cells, No. 67,285-68,247.

1 No. 7 Series B Ross Homocentric, No. 61,316.

1 No. 2 Series C Ross Homocentric, No. 62,783.

1 6½ x 8½ Extra Rapid Universal, No. 55,547.

1 4 x 5 Series IV Zeiss, No. 574,324.

1 8 x 10 Series V Zeiss W. A., No. 689,838.

1 No. 3 Series X Gundlach, No. 72,658.

1 10 x 12 Clement and Gilmore W. A., No. 104,071.

1 6½ x 8½ Bausch & Lomb Universal W. A., No. 23,685.

1 6½ x 8½ B. & L. W. A., No. 76,075.

1 No. 3 Dallmeyer, No. 18,071.

1 3¼ x 4¼ 1 C Zeiss, No. 1,083,945.

1 No. 5 Ross Zeiss Tessar, No. 15,354.

1 5½-inch Ross Zeiss W. A., No. 14,098.

1 15-A Zeiss Ross I C, No. 15,470.

1 16-A Ross Zeiss I C, No. 14,862.

1 No. 0 4th Series Voightlander, No. 24,595.

1 8 x 10 Manhattan Anastigmat, No. 253.

1 6½ x 8½ Dallmeyer, No. 49,690.



CHEMICAL KNOWLEDGE

In the old days when the photographer in order to produce a picture had to prepare his plates and paper, he necessarily had to know something of the chemistry of photography.

To-day all this is changed and the sensitized goods necessary to produce a picture are furnished ready for use. The way has been made easier and the result is that the photographer need not know anything of chemistry to produce results.

We now supply paper, plates, tested chemicals and ready-for-use chemical combinations, thus leaving the photographer free to devote more thought to portraiture and less to chemical complications. This freedom has elevated the artistic standard and to-day photographs instead of being merely a mechanical likeness of the sitter are more or less artistic, according to the ability of the photographer along artistic lines.

Let us say, however, that in the old days the photographer was secure in his knowledge of the action of photographic chemicals and able therefore to correct and overcome any trouble that appeared, while to-day too many photographers care little or nothing about chemical action and are entirely at sea when something goes wrong.

For example, we'll say a certain photographer opens a box of Artura Iris developing paper. He has used it successfully for some time. He prepares his developer, following formula. He exposes a print, places it in the developer and instead of the usual rich vigorous print, he can only produce a weak flat print with grayish fogged whites. Fogged! is the first thought which is rapidly followed by thought No. 2—paper fogged and defective. "What will I do?" he asks himself. "Here is all this work that must be out by Thursday and I was depending on this paper." "I'll have to send it back."

After this line of thought comes the suspicion that possibly the developer is not right and the perplexed photographer decides to mix up a new developer solution. This he does and carefully inspects each chemical as it is added to be sure that it is the proper one to use.

Another print is put through the new developer and the same flat foggy appearance of this print condemns the paper positively.

Why is this photographer so helpless? Because he doesn't know the first thing about the action of the chemicals in that developer. He does know that he has followed formula—further than that he cannot go. If he had been familiar with the function of every chemical in the developer he would have immedi-

ately suspected the absence of sufficient Bromide of Potash and would have thus located his difficulty.

Fortunately for the photographer an Artura demonstrator happened to drop in just at that time and the case was laid before him. One glance at the prints gave him his cue and he asked for the bromide bottle. The bottle was an amber colored one and he had to hold it up to the light to examine its contents. The examination showed a clear solution. No bromide crystals at the bottom of the bottle and the demonstrator immediately knew that a saturated solution of bromide was not being used. He called the photographer's attention to the Artura direction sheet and told him he was not using a saturated solution of bromide.

"Right you are!" exclaimed the photographer, "A demonstrator was in here yesterday and wanted a 10% solution of bromide and I let him mix it up in my bromide bottle and then forgot all about it."

That was the end of the fog. A saturated solution of bromide was prepared—the required number of drops added to the developer and the orders were printed with excellent results.

In another case the photographer's developer turned black shortly after mixing, and this proved to be due to weak sulphite of soda. Sulphite is the

preservative and must be pure and of full strength.

Still another example. The developer worked slowly and prints lacked depth and brilliancy. This was due to impure carbonate of soda.

In all of these instances each photographer had to have outside assistance to correct the trouble, while if they had had the proper knowledge of the action of the chemicals they were using they would have been able to help themselves and thus avoid annoyance and delay.

The moral of all this is obvious. Learn all you can about your chemical combinations.

Manuals, text-books and demonstrators will tell you all you need to know, and the time to learn is *now*, not after you fall down.



OUR ILLUSTRATIONS

The Artura Iris prints reproduced in this issue of *STUDIO LIGHT* are furnished by O. L. Harrington, who is proprietor of two well appointed studios—one located in Logansport, Ind., and one in Moline, Ill.

In both studios Mr. Harrington caters to high class patronage and a study of the illustrations will prove that these studios merit the support of people who demand portraits of quality.



STUDIO LIGHT



FROM AN ARTURA IRIS PRINT

By O. L. Harrington

*Logansport, Ind.
Moline, Ill.*

THE CENTURY HEAD REST

The illustration will give you an idea of the neat appearance of this new head rest which is a departure in head rest construction. It is highly finished and though light in build, it is thoroughly efficient and substantial. The base has sufficient weight to make the head rest rigid and to prevent tipping.



The Century Head Rest

An important thing in the making of a portrait that will be natural in expression and pose is to make the sitter feel comfortable and at ease. Clumsy and severe looking accessories fail to do so and should be discarded whenever possible to replace them with something that will assist

you to a greater extent in successfully accomplishing your purpose.

The sitter feels no apprehension when the Century Head Rest is brought into use, as its appearance is attractive and it looks like a *rest* in the truest sense of the word. No clamps to adjust and tighten—just a delicate but firm rest ready for instant use when a rest is needed.

The Century Head Rest adds refinement to your skylight outfit and you will find it most desirable and satisfactory.

Your dealer can supply it.

THE PRICE

Century Head Rest \$4.50



COMPETING UP

There are a number of ways in which to meet competition. The profitless way is to cut the price. A better way is to give something better for the same price. The best way is to sell something still better at an advance in price. The latter method sometimes requires ingenuity, but it is the method used by the people who make good in any line of business.

There's no denying the fact that some studios which have been making a specialty of cabinet size photos at a moderate price are being injured by the post card studios. There's little difference in the size of the pictures, perhaps in some cases there

is not as much difference as there should be in the quality of the pictures, and even when the cabinet man is giving a much better quality there are some customers who do not appreciate it. The trimmed post card ordinarily measures $3\frac{3}{8} \times 5\frac{3}{8}$, the cabinet $3\frac{7}{8} \times 5\frac{1}{2}$. The difference in size is hardly appreciable. The remedy? Educate your customers up to something a little larger. Figure it out and you will be surprised to find at what a trifling additional cost per dozen you can supply 5×7 instead of $3\frac{7}{8} \times 5\frac{1}{2}$ prints. Your material will cost a few cents more per dozen, but after all the material is only a small fraction of the total cost. Your time and your rent and your pay roll are the big items. You can probably with no additional cost except for material turn out as many 5×7 prints as cabinet prints in a day. Decide on a size somewhat larger than cabinets—even if it's only 4×6 —and feature that size. Presumably you are even now using plates for your $3\frac{7}{8} \times 5\frac{1}{2}$ prints from which you could just as well make 4×6 prints with a larger image.

The most meaningless advertising phrase that was ever coined is: "Our prices defy competition." When you can truthfully say, "The quality of our goods defies competition" it means something. Perhaps for years cabinet pictures have been your

main stay—then try an innovation. Put out a case full of larger prints, good ones. Have them tastefully mounted—and put in a neat card naming the price. Why shouldn't more people be educated up to larger prints anyway? Most of us can remember when the *carte de visite* was the standard size and anything larger than cabinet size was very unusual. That was a long time ago. For many years now cabinets have been standard. It's time the public was brought up the line to something bigger, better and more profitable.

Of course the post card business is going to continue for a long time. It occupies about the same position in the trade that the penny picture did a few years ago. Children are big customers for post card pictures, the grown folks frequently have them made for a lark, with no thought of their taking the place of "regular photographs." Some people, of course, have them taken as a matter of economy.

Raise your standard size and your quality, even if it also means a raise in price. You cannot meet the post card price. Therefore offer something different at a price that seems and is reasonable.

We can't figure the exact cost to you of such a change as we don't know just what your equipment is or just what plates and papers you are using. Figure it out and

see if a change won't pay. How many dollars' worth of materials do you use per week? What are your total other expenses per week? Don't forget the value of your own time, the insurance, the interest on your investment, the pay roll and the taxes; all these things and many others enter into cost. Will they be any greater if you make slightly larger pictures? If so add 'em on to the cost, and then figure your selling price.

Competition is the life of trade—you have heard that before—but competition means something more than cutting prices. It means the infusing of new ideas, new life into business. It means getting out of the rut and letting folks know it. Pull out of the cabinet rut. That won't stop people from buying post cards, but it will help you show them that you make something they really ought to have, will make the difference between post cards and the bigger, better pictures more easily appreciated. It will help you make better profits.



BORAX

One of our demonstrators says: "The fact that impure Borax will cause trouble with Aristo paper is old, but it still seems new to some photographers." He then goes on to tell of what he has found in use. One form of

Borax he finds labeled "Pure Borax," and thinks, if he is not mistaken, it contains iron as he finds portions of it translucent and of a greenish color.

Common borax will not do if results of the best kind are to be obtained. We could go on at length describing the different kinds of borax which give trouble and unsatisfactory results, but what's the use as we would finally reach the same conclusion only by a more circuitous route. This conclusion is—*use pure Borax*.

We do not know that we supply the *only* pure Borax, but we *do* know that the Borax we supply *is* pure. Why? Because like all our chemicals it is tested and must prove itself pure and dependable before being packed under our tested chemical label. Again—why? Because we must necessarily supply only the best and most reliable chemicals if we expect the users of our products to produce the best results.

If our Borax is impure Aristo suffers and the same applies all along the line. Each chemical must be of proper quality to work in harmony with our different brands of plates and papers, as otherwise partial or complete failure would result.

That's why you should prefix every item on your chemical orders "E-K tested." It is your protection as well as ours.



STUDIO LIGHT



FROM AN ARTURA IRIS PRINT

By O. L. Harrington

*Logansport, Ind.
Moline, Ill.*

LOOKING AHEAD

BY THE OFFICE BOY

Nope, I aint dead, been away on my vacation an' just got back. The Boss said I had to go early this year so as to get back in time to prepare for the Christmas rush.

I ast him wasent July a little early to begin gettin' ready for the Christmas rush and he says nix, that he'd been gettin' ready ever since January.

He sez didnt I remember goin' to the Eastman Professional School with him, and wuzent we goin' to the National Convention, an' if that wuzent gettin' ready for more business he didn't know what wuz.

The Boss is sure doing a lot of fussing about the pictures he is goin' to send to the National—he says the fewer you exhibit the better they must be, an' that if he don't send the very best he can make, an' if every other feller don't send the best he can make, why pretty soon there wouldn't be any use for conventions.

The Boss got a funny lookin' clock the other day, had jus' one hand on it, an' I ast the Boss how can you tell time by that an' he sez when the long end of the hand points to fifteen and the short end to forty-five it's time to use Artura Irish; then I woke up that he was just kidding me, an' that the clock wuz a slick scheme for timing develop-

ing out paper prints, the hand travels clean around once every minute, an' you can see it jus' as easy in the dark room—yep, Eastman Timer, that's what they call it, our printers say it's a life saver.

Mos' lost my job yesterday, they wuz an' old tom cat givin' a concert on the fence back of the studio, an' I picked up somethin' to lam' him with, jus' a little block of wood with a piece of copper on one side, and let him have it. Nex' day the Boss asks me had I seen the new STUDIO LIGHT advertising cut, an' when he tole me what it looked like, an' when I tole him I had lammed a cat with it he used language. He said if he missed usin' that cut it would cost him more than he paid me for a whole year an' that if I wanted to hold my job I'd better find it—I did.

The Boss was talkin' with the head printer an' he sez to him, now I don't expect you to get one hundred and forty-four prints from every gross of paper, but I *have* figured out just how many you ought to get, an' I aint goin' to tell you, but if at the end of six months I find my pictures are costin' me less, you get more money—maybe you think the head printer is takin' any chances, not him, splits seconds on the exposures an' tests all his solutions with the thermometer—the prints are better than ever, an' I'm bettin' on him to win.

The Boss says the best way to get a man to hustle for you is to show him how he can hustle for himself at the same time.



VIEW WORK

This class of work is not given the attention it should have by many studio proprietors. The field is unlimited and in most vicinities will be found very fertile, as it has not been overworked.

One studio proprietor in one of the smaller towns finds it very profitable to get out with a view camera and supply the demand for good outdoor photographs. He devotes as much care to finishing this class of work as he does to finishing his portraits and for this reason is able to ask and get good prices.

Then again we find several of the large and well known studios maintaining a separate department for view work, consisting of picnic groups, fraternal association groups, school groups, etc., all made out of doors—also architectural work such as construction of buildings from start to finish.

There are many manufacturers who would be glad to have a set of good pictures illustrating their plant complete but who will have to be approached by a reliable photographer before they will consider having the work done.

Church members especially in the smaller towns will buy pictures of their church suitable for framing, and residence owners everywhere will like good photographs of the home.

All of these people can be approached through the mails by a circular letter or better still by a neatly printed card or folder which will stimulate a desire for photographs of places or things in which they are interested.

If you wish to increase your income, investigate this field in your town. Study conditions—decide on the special field you wish to enter and figure out a scheme for starting things in that direction.

You may have a view outfit which will answer the purpose and then again you may not. Proper equipment is half the battle and one equipment we know of that is proper is the new Empire State View Camera No. 2, which is advertised on another page. This camera has been perfected by years of experience in camera building and is designed according to suggestions of practical photographers who are working along the lines suggested in this article. All dealers supply the Empire State View Camera No. 2, and it has been pronounced a complete success by photographers who know. It meets every requirement of the most exacting workmen and produces perfect negatives.

STUDIO LIGHT



FROM AN ARTURA IRIS PRINT

By O. L. Harrington

*Logansport, Ind.
Moline, Ill.*

STUDIO LIGHT



FROM AN ARTURA IRIS PRINT

By O. L. Harrington

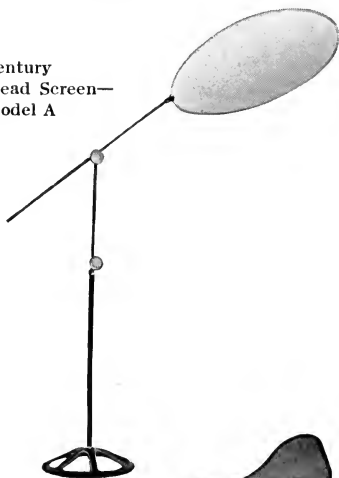
*Logansport, Ind.
Moline, Ill.*

CENTURY SCREENS

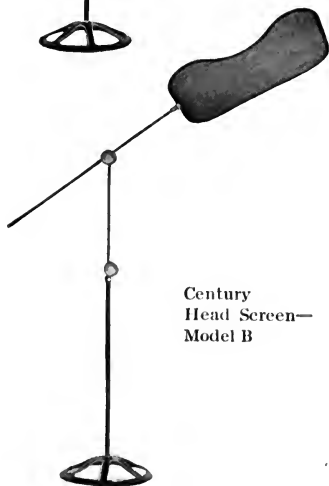
The value of the head screen for use in light control needs no comment.

The following illustrations show the two new Century Head Screens—Models A and B:

Century
Head Screen—
Model A

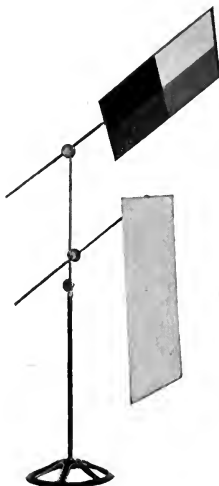


Century
Head Screen—
Model B



The standard or support for the different screens is identical—the difference being in the shape of the frame upon which the screens are stretched and in the color of the cloth used for screening.

Then in addition to these head screens there is another screen—a combination screen known as "The Century Universal Head and Side Screen." The top of head screen is rectangular and is divided into squares of different density, as shown in the illustration.



The Century Universal Head
and Side Screen

This top screen revolves and with it any degree of light intensity can be thrown on any part of the sitter. For example, you arrange the skylight

curtains to allow a given amount of light to enter the operating room and to get the desired general direction or proper angle. You then place your sitter and bring this head screen into use. You find that the light is too strong or not quite strong enough after the screen is placed. All that you have to do in this case is to revolve the screen and change the intensity of the light to the desired degree without rearrangement of the skylight curtains.

The side screen can be used as a screen or as a reflector and can be instantly adjusted to any position.

Both models of the Century Head Screen and the Century Universal Head and Side Screen are equipped with improved quick acting clamps or locks and the rods are heavily nickeled. In appearance there is nothing left to be desired and they are well made and substantial throughout.

THE PRICE

Century Head Screen, Model A .	\$5.00
Century Head Screen, Model B .	5.00
Century Universal Head and Side Screen	8.50



PINE TAR

An Ohio photographer who read the article for treating chemical poisoning in a recent number writes us his experience which may be of benefit to others similarly affected.

He advises the use of "pine

tar" applied to the affected parts before retiring. To keep the pine tar on the hands the use of a pair of loose fitting canvas gloves is advised, and the photographer's faith in this treatment is so strong that it leads him to make the statement that the hands will heal over night. In the morning wash the hands with head-light oil to remove the pine tar. In stubborn cases this treatment should be repeated until a cure is effected.

In closing he says: "My experience is one of the worst in the country. I have spent a few hundred dollars for professional treatment and patent ointments and had no control over the disease until I used pine tar. No doctor or ointment bills to pay—simply ten cents worth of pine tar will do it."

Chemical poisoning, while not common and in most cases not serious, should receive prompt attention, as it may cause much trouble and inconvenience if neglected. Consult a good physician in regard to the use of any ointment or other course of treatment before adopting it. The remedy in this article and those given in previous issues are simple and undoubtedly harmless, but it is better to talk it over with the family physician, as self medication without the guiding advice of a doctor is a serious mistake.



CABINET IRIS GRADE A

Originally Artura Iris Grade A was cut full cabinet size— $3\frac{7}{8} \times 5\frac{1}{2}$. Several years ago when Iris came into general use numerous requests were made for a reduced width on Grade A, as the full width when mounted would exceed $3\frac{7}{8}$, due to the stretch in this grade of Iris. This stretch was not objectionable when the prints were mounted on some styles of mounts, but on embossed mounts it was very objectionable as the prints were too large to fit the mount centers.

To meet this condition the width of Grade A cabinets was reduced $\frac{1}{8}$ of an inch. This made the size $3\frac{3}{4} \times 5\frac{1}{2}$. The stretch is in the width and prints on the reduced size of paper when mounted measure $3\frac{7}{8} \times 5\frac{1}{2}$.

Iris Grade A does not chip or frill at the edges if handled with ordinary care; consequently needs no trimming before mounting.

Occasionally we have a query as to the reason for cutting this grade of paper $3\frac{3}{4}$ wide instead of $3\frac{7}{8}$, and we set forth the reasons in this article for your information.

Of course if a photographer wishes Iris Grade A cut full width we will supply it. The dealer can carry it, but unless otherwise specified we supply it cut $3\frac{3}{4} \times 5\frac{1}{2}$, as this size is the most desirable and popular and when mounted measures full cabinet.

HAVE YOU SEEN HIM?

C. H. Lawrence, photographer of Glenwood, Iowa, says there is a substantial present awaiting anyone who locates for him a party claiming to be a photographer and answering the following description: Height, about 5 feet 7 inches—weight, about 125 pounds—medium, fair complexion—slight contracting scars around mouth, wearing a black suit with white hair line stripes, a black Alpine felt hat and low turn down collar.

He is wanted by Mr. Lawrence for the passing of drafts alleged to be worthless, and photographers are requested to telegraph Mr. Lawrence at his expense if a party answering the description is located.



ADVERTISING RETURNS

There are people in your town who are going to buy photographs. Will they be stirred to immediate activity by the appearance of a newspaper advertisement over your studio name? If the copy is good a certain percentage will respond at once. The remainder will wait until it suits their convenience. When they do make up their minds to buy pictures where will they go? In nine cases out of ten to the studio impressed on their minds

by the repeated appearance of advertisements.

Thus it will be seen that you cannot always trace the complete returns of an advertisement by immediate results. To secure the benefit of studio advertising keep your studio name constantly before the public and back it with good work.

Our cut service is *your* service and offers a most convenient and effective way for you to keep your name before prospective customers. This service is widely used and if you have not as yet tried it out you should do so. See page 24.

Our motive in calling this cut service to your attention is to help you increase your business. It is run at actual cost of maintenance, for our mutual benefit, as in helping you we hope to help ourselves. We are as interested in your success as you are. Your success is our success, so let us pull together.



THE QUESTION OF TANK DEVELOP- MENT FOR PROFES- SIONAL PHOTOGRA- PHERS

Tank development for the professional photographer to obtain the finest gradation cannot be too highly recommended, inasmuch as the harmonious development of all middle tints and high-

lights in negatives are produced and harshness absolutely avoided. Outside of this, tank development saves a large amount of costly time, as it is only necessary to insert into the developer a desired lot of plates, which then automatically develop themselves into most beautiful negatives. Inasmuch as the professional photographer is thoroughly acquainted with the light conditions in his studio, his exposures will run uniform and the separate controlling of negatives during development is entirely obviated. One will thereby obtain negatives, developed in a tank by developer of given strength and in exact amount of time, of the desired strength and quality, and without further examination can immediately fix same.

Tank development also, to a great extent, corrects errors in lighting and allows of a wider scope. As I have been using tank development for about fifteen years, I believe my experience of this method allows me to state that the same is "Ideal."

W. RECHÉ,
Lignitz.

Translation from "Der Photograph."



Experts Use

The Eastman Plate Tank

THE EASTMAN SCHOOL

The Eastman School of Professional Photography ends its first term for 1910 at Albany as scheduled below after a very successful series of sessions. The vacation will end in August when the school will take up its work for the fall term with renewed vigor. The schedule of dates beyond Albany will appear later.

The school has covered a great amount of territory so far this year with good attendance everywhere, thus proving that the pro-

fessional photographers of the land are quick to see and grasp the opportunity of getting the valuable course of instruction incorporated in the school programme.

Watch the dates and when the school is in your vicinity be sure to attend, as you will be well repaid. Everything pertaining to studio work is discussed and demonstrated during the three days session and no professional photographer who wishes to be up-to-date and progressive can afford to miss this chance to learn about all of the new and good things in photography.



BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910

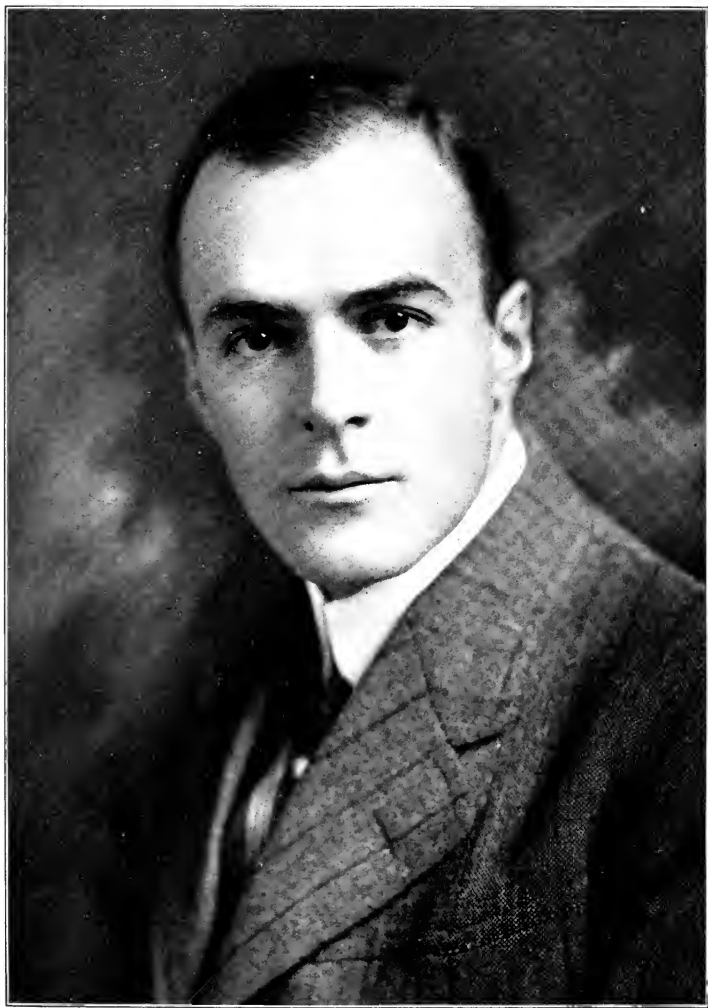


Buffalo, N. Y.	-	-	-	-	-	-	July 6, 7, 8
Syracuse, N. Y.	-	-	-	-	-	-	July 12, 13, 14
Albany, N. Y.	-	-	-	-	-	-	July 19, 20, 21

VACATION



STUDIO LIGHT



FROM AN ARTURA IRIS PRINT

By O. L. Harrington

*Logansport, Ind.
Moline, Ill.*

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

C. K. Co., Limited.



OUR baby pictures—like all portraits that we make—are natural in pose, properly lighted and beautifully finished.

Fast lenses, high class equipment and tireless tact are the reasons for our remarkable success in baby portraiture.

Come in some morning and let us get acquainted with the baby.

The Pyro Studio

\$2000.00

IN CASH PRIZES FOR PHOTO-
GRAPHS TO BE DISTRIBUTED
IN OUR 1910 KODAK ADVER-
TISING CONTEST WHICH CLOSSES
OCTOBER FIRST

*Let us send you the illustrated souvenir Portfolio
showing you the kind of pictures that make good.
The portfolio and full information is free for the
asking. A post card request will bring it, or the
following blank may be filled out and mailed.*

Advertising Dept.,
Eastman Kodak Co.,
Rochester, N. Y.

Send Souvenir Portfolio and full information in
regard to the 1910 Kodak Advertising Contest.

Name.....

Full Address.....

.....

Our interest in
your final results
is the reason for



For prints *when* you
want them, and *as* you
want them, use

ARTURA IRIS



Canadian Kodak
Co., Limited,

Toronto, Canada.

All Dealers.



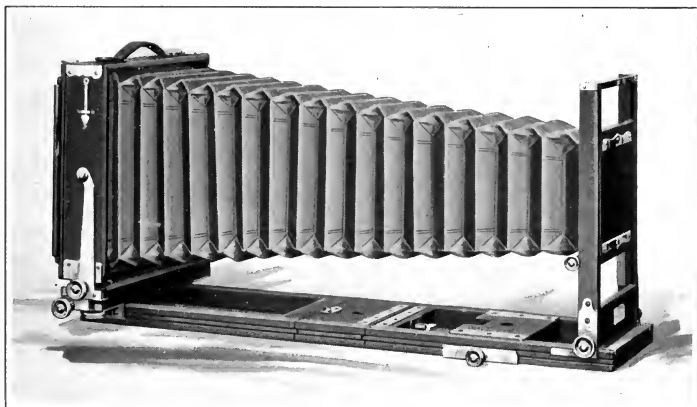
When you want it—
RUSH—order from us.

OUR STOCK INCLUDES EVERY REQUISITE
FOR THE PROFESSIONAL.

Aristo, Artura, Velox,
Seed, Royal, Stanley Plates
Canadian Card Co.'s Mounts
Studio Outfits and Accessories

J. G. RAMSEY & CO., Limited,
Toronto, Canada.

Empire State No. 2



You'll find everything for convenience, everything for easy, accurate, exact work, under all conditions, in this most sensible of view cameras. No frills, no mere talking points, but features which actually mean something and which are of every-day value.

Among other advantages are the sliding tripod block, automatic bellows support, supplementary light trap and new style bed clamp.

PRICE

5 x 7, \$23.00; 6½ x 8½, \$25.00; 8 x 10, \$28.00

At all dealers'.

Catalogue on request.

CANADIAN KODAK CO., Limited,

Toronto, Canada.

The tone beauty of

ANGELO

has created a popular demand for portraits finished on Angelo Sepia Platinum.

Canadian Kodak Co., Limited,
Toronto, Canada.

Every studio want can be
supplied from our stock

Headquarters for all
products of the
Canadian Kodak Co., Limited.
Canadian Card Co.

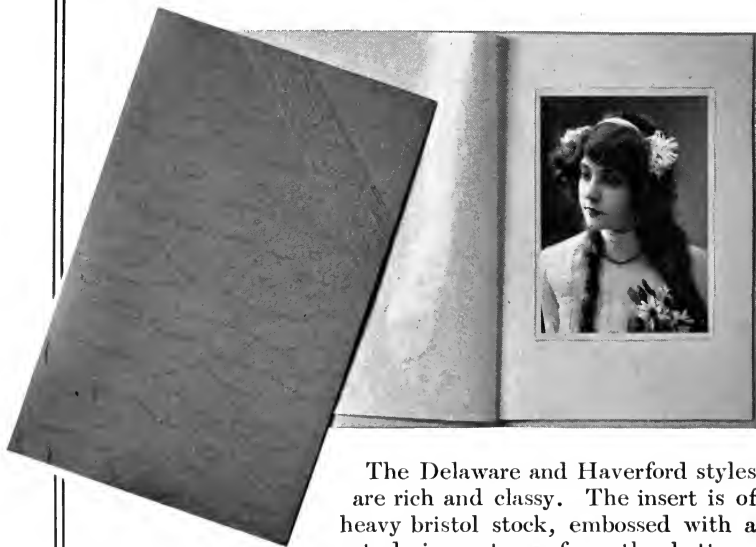
Mail orders our specialty.

D. H. HOGG & CO., Reg'd,
MONTREAL, CANADA.

HERE IT IS

*A High Class Folder at a Low Price
made in two colors*

The Delaware Style in Brown. The Haverford Style in Grey.



The Delaware and Haverford styles are rich and classy. The insert is of heavy bristol stock, embossed with a neat design set up from the bottom.

The tissue is a rich scroll pattern and enclosed in a rich water silk cover of extra weight with a neat book mark embossed across the upper right hand corner. It is just the folder you are looking for and we know the price will suit you. *Send for samples to-day.*

DESIGNED AND MANUFACTURED BY

THE CANADIAN CARD CO.

TORONTO, CANADA

Aristo Motto

“WE believe permanency is the
*Keystone of Photographic
Success*, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ARTURA IRIS PRINT

By The Sweet Studios

Minneapolis, Minn.

STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE

THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 2

AUGUST 1910

No. 6

Treat each customer with utmost courtesy at all times—redeem every promise—stretch a point, if necessary, to complete the transaction in a manner satisfactory to the customer and put the best there is in you in each picture that leaves the studio.



Eastman E-B Platinum is a departure from the ordinary in photographic papers. The pleasing tone qualities of E-B platinum are greatly increased by the buff stock now used and reports from E-B users indicate the increasing popularity of this paper in connection with high grade portraiture.



The 1910 Association Annual published by the P. A. of A. should be carefully preserved in the studio of every photographer. To those who did not attend the Milwaukee Convention it is especially valuable, as the reproduced portraits and accompanying text are illustrative of the splendid progress made by the

P. A. of A. during the past year. Progress along artistic and practical lines well worth careful study and emulation.



If every photographer knew the full value of C-K tested chemicals, every photographer would use them. Isn't it reasonable to suppose that they are carefully prepared and tested when you stop to consider how much we are dependent on them—when you consider that we have as much at stake as you have? It is true that thousands of photographers do appreciate their merit and back up their appreciation by using them exclusively. By doing so they are working hand in hand with us toward the end we both are striving for—perfect pictures. Look for this quality seal on chemical labels.





The Auditorium, Milwaukee

ANOTHER SUCCESS

The 1910 Convention of the P. A. of A. recently held at Milwaukee can be pronounced a decided success from every standpoint.

The meeting was given wide publicity—the program was well arranged both as to educational features and entertainment and it is not wonderful that such thoroughly organized and properly executed work should bear abundant fruit. The work of the retiring executive board is highly commendable.

The attendance nearly equalled the record breaking attendance at Rochester last year, indicating that the association work is endorsed by the great majority of progressive photographers.

The meetings were well attended and it is a noticeable fact that all members are taking a very serious interest in the lec-

tures and demonstrations. To quote a Milwaukee paper in an interview with a Milwaukee photographer, "The fellows are not out for a hurrah-boys-time this year. They are here to work and learn and are attending strictly to their knitting, with the result that the effects of the meeting will be felt in every state of the union in betterment of the profession."

The business talks and lectures were straight to the point and interesting; especially so was the address made by A. F. Sheldon on "Scientific Salesmanship as Applied to Photography." Mr. Sheldon is an orator and further than that he had a message to deliver which he proceeded to do in a manner that held his audience spell-bound and brought forth their hearty applause.

Under the able direction of Ryland Phillips the educational work of negative making was

successfully carried on. Among those who demonstrated were Doty, Ellis, Endean, Hoyt, Steffens, Sykes, Towles, and when Pirie MacDonald put in an appearance the latter part of the week he was immediately pressed with requests to get behind a camera and show how he works in producing his famous portraits of men. He was unprepared for this but generously rose to the occasion, took off his coat and selecting a man from his audience, posed and lighted him, leaving no doubt in the minds of those who saw this demonstration that he knew what he was doing and knew how to do it without lost time or motion. He is at all times master of his subject.

All of the demonstrations in lighting, draping and posing were carried out by masters of the art and it was an inspiring sight to see these artists build up beautiful pictures with the models, yards of satin, silk and chiffon, thus freely giving to the association the skill they have gained by years of study and experience.

Strong evidence of the true fraternal feeling existing among members of the P. A. of A. is the way these men worked together, each helping and assisting the others in every possible way. It was not a struggle for supremacy in any sense of the word among those liberal minded men, but a general pulling together for results, and those who

saw these demonstrations were undoubtedly benefited and appreciative as not a criticism of the work before them was to be heard anywhere—all was praise. Thus does photography progress—thus is the general standard of quality raised—raised by being transmitted to all photographers who are progressive enough to watch closely and absorb the ideas so plainly set forth.

Portraits were made by both daylight and artificial light. We reproduce herewith several portraits made at the daylight demonstrations which might be of interest. The prints used for these reproductions were hurriedly made and the negatives, outside of a slight retouching, are untouched. The real value



From a Convention daylight demonstration negative by Endean



From a Convention daylight demonstration negative by Hoyt



From a Convention daylight demonstration negative by Endean

of these demonstrations lies in being present and seeing the pictures created—seeing the skilled operators take the material in hand and with it produce portraits of real artistic merit properly lighted and of good composition. In this way more can be learned in an hour than in months of unaided study.

Milwaukee is a good convention city and the auditorium secured by the P. A. of A. is a large well arranged building affording ample accommodation for business sessions, demonstrations, photographers' and manufacturers' exhibits. General satisfaction with the arrangement seemed to prevail.

The accompanying illustration gives but a suggestion of our print display. Artura occupied the center wall and the two side walls were occupied by Aristo Platino prints on the left and Angelo and E-B platinum on the right. The general effect of this exhibit was one of beauty and harmony, and right here we wish to again thank the photographers who made the exhibit possible by so kindly furnishing us with portraits of quality.

St. Paul, Minn., was selected for the 1911 meeting, Atlantic City running a close second. Kansas City was also a strong candidate. The photographers of the middle northwest seem to know a good thing when they get it and by turning out in full



Eastman Print Display

force and taking an active part in the selection of location and the voting thereon they were bound to win.

The new constitution is an evident success and to-day many state associations are working hand in hand with the P. A. of A.

The officers elected for 1911 are as follows:

President—G. W. Harris, Washington, D. C.

First vice president—Ben Larri-mer, Marion, Ind.

Second vice president—C. F. Townsend, Des Moines, Ia.

Secretary—M. W. Tyree, Raleigh, N. C.

Treasurer—L. A. Dozer, Bucyrus, Ohio.

These officers are all experienced in convention organization and will undoubtedly make a good showing at St. Paul.

It can be truthfully said that the existing spirit now prevalent in the P. A. of A. is as it should be for the good of the fraternity. Let the good work go on.



CONVENTION DATES

Photographers' Association of Virginia and Carolinas to be held at Richmond, Va., Sept. 6, 7, 8, 9; secretary, J. E. Alexander, Salisbury, N. C.

Nebraska Photographers' Association to be held at Lincoln, Nebraska, Sept. 27, 28, 29, 30; secretary, R. R. Roszell, Beatrice, Neb.



HAS ANYBODY HERE SEEN VELOX?

DEAR MR. EDITOR:

Here I am again.

Of course I went to the convention; of course I had a good time—everybody did. The educational demonstrations did me good, the exhibits did me good, meeting the old friends did me good, the beer—well, it didn't do me very bad.

Everybody seemed so happy that I began to fear I wasn't going to have anything to kick about. Three days of the convention had passed when a little card was thrust into my hand: "Has anybody here seen Velox?"

Nope—nobody had, but some advertising man who had evidently viewed the photographic profession through a Brownie finder had slipped a cog. Nobody had seen Velox, or cinematograph films or Kodak and Brownie cameras—at least not in the exhibits, although there were many Kodaks in the hands of the visiting professionals and their wives.

No, I had not seen Velox. Velox being one of *your* amateur products I did not expect to see it at a professional show. But I did see other amateur papers whose manufacturers were trying to straddle them into the professional class. I did see your *professional* papers, Artura and Aristo and Angelo and Etching

Black and I saw nothing in their respective classes to equal them.

What kind of a product can it be that cannot be sold on its own merit, but requires a prejudice creating knock to make it go? If no more common sense is mixed with the emulsion than with such selling methods I should look for flat prints.

No, I did not see Velox—nor did I see any exhibit of aeroplanes, Persian kittens or hot cross buns. I didn't understand that Milwaukee was running a world's fair, I thought it was entertaining the P. A. of A.

Yours truly,

STEREOSCOPE.



OUR ILLUSTRATIONS

The Artura Iris prints used to illustrate this number of *STUDIO LIGHT* are from the Sweet Studios of Minneapolis, Minn.

Experienced photographers demanding the best their negatives will produce appreciate the many superior qualities of Artura and find it a perfect paper for high grade portraiture.

A study of the illustrations proves beyond doubt that the Sweet Studios are expert in lighting and posing and worthy of the patronage of people who demand pictures of merit.





FROM AN ARTURA IRIS PRINT

By The Sweet Studios

Minneapolis, Minn.

BACK FROM MILWAUKEE

BY THE OFFICE BOY

Wee gates—vas vill du haben—Zwie Schlitz und ein pig's knuckles—Say if I'd stayed in Milwaukee another week I never would be able to can that sort of talk.

Sure I've been to the Convention—the Boss says that he has got to keep on takin' me to conventions as he has got so much money invested in my education that he is like the man that had the bear by the tail—he dasent let go.

There wuz somethin' doin' every minute—most of the time good solid stuff too, not much on the art end of the game, but real stunts on how to do things that make the coin come in. An' I guess the manufacturers wuz out strong—say you ought to have seen the exhibits on Artura Irish and Aristo. I'm pretty well up on gettin' results on Aristo, as I cut my first tooth on an ole Aristo print and now this Artura looks good to me—seemed to look pretty good to every one else there, too.

And you ought to have seen the Eastman Professional exhibit: Hully Gee! Everything from a camera that travels clear around a circle an' will take the collar button on the back of your neck if you don't watch out, to all sorts of chemicals put up in packages slick enough to make you want to eat 'em.

They had an Eastman Plate Tank there with the nickel platin' all wore off on one side, an' I ast the big fat man who had charge of the exhibit why he didn't have a new one to show, an' he said it was new when it came there, but the nickelin' got wore off by people pickin' it up an' patten' it an' saying "that's the stuff," "best thing I ever bought."

An' they had a tripod about fifteen feet high, and I ast the man how did you get up high enough to use it, and he says "Oh, there's an air ship goes with it"—Wonder if he wuz kiddin' me.

There wuz meetings goin' on all the time, an' lectures an' demonstrations, an' boat rides an' theatre parties an' Schlitz parties—the only man that had any time to sleep wuz the night watchman at the hall.

They had an information bureau an' I asts the man there who wuz goin' to be President and he says they wuz goin' to try an' elect Harris, only he kep' jumpin' around all over the place so that he wuz afraid they couldn't keep him in one place long enough to even nominate him.

They gave President Proctor a gold watch an' chain and Jimmy Evanoff a diamond ring—funny ain't it how the ossifers always lose their jewelry so they have to get 'em somethin' new.

There wuz lots of nice lookin'

lady photographers, an' say, maybe you don't think they can go some when it comes to makin' pictures. The Boss had me go in an' listen to that man Sheldon's lecture, and when Sheldon says some folks think, an' some folks think they think, and some only think that they think that they think — then he punched me in the ribs — wonder if he had it fixed up with Sheldon to josh me that way?

The Boss says we're goin' to St. Paul nex' year—hope they ain't got no hotel with a name like the one we stopped at in Milwaukee, you had to sneeze to pronounce it right.

The Boss also says if I don't quit usin' so much of his time writin' to you an' to the reception room girl's sister, he won't take me nex' year—so so long for this time.



THE RECEPTION ROOM

The room in which you receive your customers and prospective customers is one of the really important rooms of the studio. It is in the reception room that you either sell or don't sell the customer photographs, and such being the case this room should be so arranged and decorated that its influence will help the sale of pictures.

It isn't necessary to have the

reception room fitted up with expensive furniture, costly rugs and drapes, but an air of refinement should prevail. Gaudy decorations should be avoided. Bright colors unless harmoniously combined should be shunned.

Too many pictures on display is also a mistake. A few choice prints framed and hung upon the wall is all that is needed for wall decoration. The wall covering should be plain and the frames should be in harmony with the wall covering. Dark walls and frames will probably make the best impression with the majority of people.

A substantial plain table with drawers to contain mounted samples will serve nicely for showing same. An album or two containing large prints (if that class of work is being done) should be kept upon the top of the table.

Some comfortable chairs for resting should be provided and remember that during the resting process the eyes should also rest. To accomplish this, glaring daylight should be softened and added richness is given to the interior of the reception room by artificially lighting it at all times.

By following out the general idea of quiet decorations and subdued lighting a refined atmosphere is created and in such an atmosphere the successful sale of high grade photographs at high grade prices is most easily accomplished.

BIGGER AND BETTER

How much does it cost you to produce a dozen cabinet photographs? Did you ever figure it out? Then again how much would it cost you to produce a dozen 5 x 7 photographs with materials of the same brand? The cost of the production will not greatly exceed that of the cabinets.

There are reasons for pushing the larger size pictures. Doing so will increase your profits. The selling price of 5 x 7 pictures will more than offset the increased cost of materials and it is no more work to make a 5 x 7 photograph than it is to make those of cabinet size.

Another reason is that it puts your pictures in a different class than the post card prints which can be made and sold at a lower price than cabinets although the difference in size is hardly appreciable.

We do not wish to infer that because cabinets measure $3\frac{3}{8}$ x $5\frac{1}{2}$ and post cards $3\frac{1}{2}$ x $5\frac{1}{2}$ that there is no other difference. Properly finished cabinets are far superior to the quickly finished post card prints, but some people do not sufficiently appreciate this difference—price and size being their first consideration.

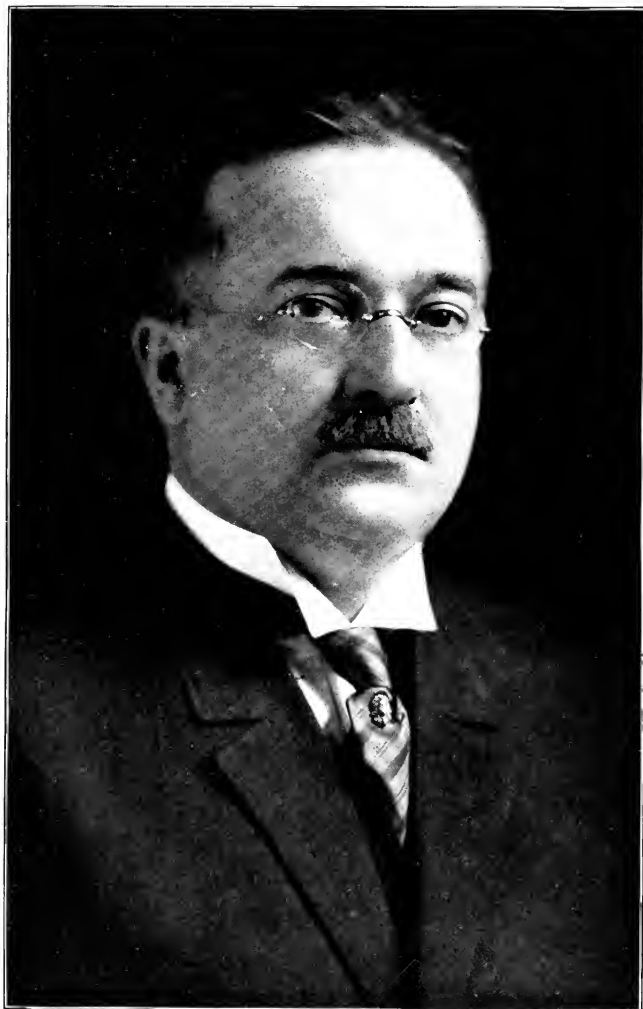
To this extent the post cards cut in on the cabinets. Of course the better class of patrons know the difference and are willing to

pay it, but they will be just as willing to pay more for larger pictures. Then too the people who can only see the difference in size will feel that they are getting full value and thus you get them all.

There is no reason for sticking to cabinet size pictures other than that this size has been a standard size for years. The people who buy pictures take cabinets because you offer them in preference to any other size. Many would prefer a picture of larger size at a reasonable advance in price if given their choice and the tendency of the day among better photographers is large prints at good prices.

Look into this proposition thoroughly and you will undoubtedly see your way clear to break away from the small stuff and put yourself beyond the competition of post card prints—put your regular work in a different class.

It isn't necessary to jump into the change suddenly and completely, and we would advise a gradual change. Make up a few samples in the larger size—determine the price for which they can be sold at a fair margin of profit and give the customers their choice. We believe that the larger size will prove popular and more profitable. You can easily prove to your own satisfaction whether or not this is so by working along the lines suggested.



FROM AN ARTURA IRIS PRINT

By The Sweet Studios

Minneapolis, Minn.

BOOK REVIEW, "WITH OTHER PHOTOGRAPHERS" BY RYLAND W. PHILLIPS

It's a healthy, helpful condition that exists among the photographers of to-day. Thanks to the broad mindedness of some of the leading workers, the methods that have brought them success are no longer kept hidden as trade secrets but are given up freely for the benefit of their brother photographers. Evidently they have taken to heart Pirie MacDonald's epigram, "Success comes—not from getting the best of the other fellow—but from getting the best out of yourself." And inspired by right mindedness they are even willing to go a step further and give to the other fellow the best from themselves.

But to get from such people the helps that would prove an inspiration to their fellow workers required something more than willingness on their part—it required a man who, first of all, was on an easy, familiar footing with them, and a man with the capacity and training to grasp the essentials and then put them in tangible shape. Mr. Phillips is that man.

In his book, "With Other Photographers," he has seemingly been as careful to omit the non-essentials as to point out in each case the true characteristics of

the work of the man under discussion. With his perfect understanding of methods and *results*, Mr. Phillips has been able to keenly analyze not only the work from each studio, but the means by which the work was accomplished. His book is by no means a hand-book for the beginner. It is a study for the competent worker. While the book contains many characteristic bits of work from leaders in the art, the illustrations that will most appeal to the earnest photographer are the pictures showing the interior of the studio, with the subject posed under the skylight and the camera master, bulb in hand, waiting for the psychological moment for making the exposure—then a reproduction of the first raw result and finally a reproduction from the retouched negative with, very likely, a background worked in—a highlight softened here, or a shadow deepened there—the final result perfect in line and in balance of light and shade.

Such intimate studies of the work and methods of men like Hoyt and Core and Goldensky and Garo, and a full score of other leading workers, cannot fail to be of inestimable value to any photographer. In this book, "With Other Photographers," Mr. Phillips has rendered a distinct service to his brother photographers.

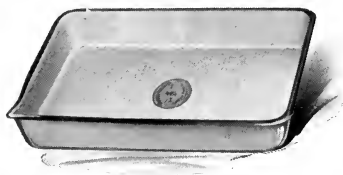
Seventy pages 9 x 12 inches,

one hundred illustrations. Beautifully printed on heavy India tint paper; durably and attractively bound in stamped cloth cover. Price, \$2.50. On sale by the photographic trade generally. Eastman Kodak Company, publishers.



MAPLE LEAF ENAMELED TRAYS

These trays are enameled with a superior grade of white porcelain enamel. The upper edges are trimmed with an extra coating of royal blue enamel, giving them a handsome finish.



The advantages of a white tray are many. Foreign substance in the water or chemical solutions can be easily detected in a white tray. When developing plates by hand the exact location of each plate in the tray can be determined at a glance even in the dim red light of the dark-room, thus avoiding the probability of scratching one plate with another when developing several plates at the same time in the same tray. The trays being white are easily kept clean.

These trays are nicely pro-

portioned with rounded corners and each tray has a pouring spout.

They are furnished in the sizes listed below. Your dealer has them in stock.

THE PRICE

4 x 5	\$.20
5 x 7 .....	.35
7 x 9 .....	.65
8 x 10 .....	.85
11 x 14	1.80
14 x 17	2.70
16 x 20	5.00
20 x 24	7.50



ARTURA AND HUMIDITY

Hot humid weather is very trying to all sensitized photographic materials.

Artura will produce excellent results under all atmospheric and climatic conditions, but there is one point which has been called to your attention from year to year and which will bear repeating. During hot damp weather Artura prints should be developed as soon as possible after exposure. If allowed to lie for a considerable length of time the exposed prints will absorb more or less moisture from the air and when developed will be flat and weak, having the appearance of having been under-exposed.

Ordinarily prints are developed shortly after exposure and to produce the best results in damp weather this is the proper course to pursue.





FROM AN ARTURA IRIS PRINT

By The Sweet Studios

Minneapolis, Minn.



FROM AN ARTURA IRIS PRINT

By The Sweet Studios

Minneapolis, Minn.

TANK DEVELOPMENT

We advocated Tank Development only after a thorough series of tests which convinced us that tank development was right, and since the general introduction of the Eastman Plate Tank and now that it is being widely and successfully used, we feel that our efforts to call this great convenience to the attention of professional photographers are fully repaid by its popularity so evident in all quarters.

There is another side to the story, though, which may interest you. When we had completed our tests we felt so confident of the ability of the tank to perform its duty in a satisfactory manner that we did not realize the necessity of strongly advising the use of clean chemicals of reliable quality and the necessity of clean tanks. Our tests were made with tested chemicals, the kind we put up under our tested chemical labels. We also kept the tanks clean, and as a natural result of this treatment the dry plates developed perfectly.

We placed the tank upon the market and from the start the careful photographer has secured perfect results with it. Not so, however, with the photographer who failed to exercise care in the selection of chemicals and in the treatment of the tank.

The tanks have gone every-

where and the general reports of their performance have been exceedingly satisfactory to us. Occasionally, however, we have had a complaint on the working of plates which we would have investigated immediately by a plate demonstrator, and in nearly every case we would find that tank development was in use in the studio issuing the complaint. The fault was not in the plates, as they would work perfectly when developed by hand in the dark-room, and the logical conclusion was that the fault lay in the tank. Whenever inferior chemicals or chemicals of unknown quality were in use the right kind were substituted and in some cases this change eliminated the trouble, but not always. Thus the tank was condemned and in some cases discarded, but later it was discovered that the tank, like the plate, was *not* at fault.

If it wasn't the tank—was not the plates—wasn't in all cases the chemicals—what was the cause of failure? Simply unclean tanks.

When the tank is kept clean and when reliable chemicals are used it works perfectly. The moral is—Keep the tank clean and use



A DAY WITH TWO PHOTOGRAPHERS

Photographer B came down to his studio one morning during a recent hot spell, took off his coat and hat and proceeded to examine the negatives he had made the day before. They were slightly fogged, slightly stained, had a few finger marks on them, due to handling in a warm darkroom, most of them were too dense, of too much contrast and frilled at the edges—otherwise they were all right.

Then began the tedious work of fixing them up—reducing some—extra work on all. A half day spent correcting the mistakes of the day before and at that the final result far from satisfactory.

The printing of negatives such as these could of course yield nothing superior to the quality of the negatives. Right here additional trouble was encountered. Mr. B as it happened was making developing out paper prints and they were not coming right. True the solutions were a little above normal temperature, which may have been the cause of so many failures. Some of the prints were too dark, some stained—all were of a cold blue tone.

Mr. B naturally felt anything but elated and late at night he went home with trouble piled up before him everywhere. Wasted time, wasted material, nothing

done and disappointed customers to face is not a condition of affairs inviting cheerful contemplation.

Multiplying the one day troubles of Mr. B by the number of days in a season won't make you particularly envious.

Mr. A, another photographer in the same town, arrived at his studio the same morning and took down the negative rack containing the negatives made the day before. These negatives were not frilled because made on Seed plates. They were not scratched, fogged or finger-marked, dense and contrasty because they were developed in the Eastman Plate Tank. They were perfect in every respect—clear, fine-grained and of beautiful gradation.

Taking up some previously retouched negatives—tank developed also—Mr. A proceeded to print. He, as it happened, also used developing out paper, and his solutions too were a little above normal temperature. The prints developed more rapidly than usual, due to the temperature of the developer, but not so rapidly that the development was beyond control. They were easily stopped at the proper depth and when fixed and washed were of beautiful tone and quality. No stains, no dark prints, no cold blue tones—all good prints, because the label on the box read Artura Iris.

There is no cause for depression of spirits in the day's expe-

rience of photographer A. Good work successfully completed means profit and multiplying by a number of days simply means increased profits.

Such is the experience of photographers who fail to discriminate in the selection of materials and photographers who *do* use care in buying.

There is one complete line of photographic materials made for and sold to photographers who know the value of uniform reliability—photographers who have graduated from the B class to the A. This one line is, as you would expect us to say, our line, and your assurance of highest quality in photographic goods of all kinds is our signature on every label. This signature means that the product bearing it is the best that skill in manufacturing can produce—skill coupled with long experience and backed by perfected machinery and complete equipment.



Eastman Permanent Crystal Pyro

is making new friends every day. It is the cleanest and most practical form of pyro ever introduced. All dealers.

NOW

Right now before the heavy fall business starts you should complete the set of pictures you are to enter in our 1910 Kodak Advertising Contest.

Perhaps you have pictures in mind that you have not as yet executed, and if such is the case there is no time like the present to make them. Perhaps you have not yet sent for information and the illustrated portfolio which will give you a clear idea of the class of pictures suitable. There is yet time to make the start but no further time for delay in getting started. Just 60 days left. The contest closes Oct. 1st.

In making these pictures bear in mind that the pictures that tell a straight-to-the-point story are best. Simple pictures will probably accomplish this purpose in the most direct manner, and pictures simple in composition are the easiest to make. No necessity to go to great expense in securing accessories, as too much effort in assembling and arranging detail will be apparent in the picture and if not perfectly done will detract from the general effectiveness of the illustration.

It will cost you very little to compete in this contest and your idea and illustration may be among those selected by the judges. See page 25.





FROM AN ARTURA IRIS PRINT

By The Sweet Studios

Minneapolis, Minn.

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

C. K. Co., Limited.



Proud day—when that first pair of “long pants” is worn!

Bring the youngster here—and preserve that “expanded chest” and self-conscious air for him to see a year or two from now.

THE PYRO STUDIO

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910



Des Moines, Ia.	-	-	-	-	-	Aug. 23, 24, 25
Kansas City, Mo.	-	-	-	-	-	Aug. 30, 31, Sept. 1
St. Louis, Mo.	-	-	-	-	-	Sept. 6, 7, 8
Indianapolis, Ind.	-	-	-	-	-	Sept. 13, 14, 15
Columbus, O.	-	-	-	-	-	Sept. 20, 21, 22
Pittsburg, Pa.	-	-	-	-	-	Sept. 27, 28, 29



This mark on chemical labels indicates reliable chemicals tested for photographic purposes



Look for it when you buy.

\$2000.00

IN CASH PRIZES FOR PHOTO-
GRAPHS TO BE DISTRIBUTED
IN OUR 1910 KODAK ADVER-
TISING CONTEST WHICH CLOSES
OCTOBER FIRST

*Let us send you the illustrated souvenir Portfolio
showing you the kind of pictures that make good.
The portfolio and full information is free for the
asking. A post card request will bring it, or the
following blank may be filled out and mailed.*

Advertising Dept.,
Eastman Kodak Co.,
Rochester, N. Y.

Send Souvenir Portfolio and full information in
regard to the 1910 Kodak Advertising Contest.

Name.....

Full Address.....

.....

Every studio want can be
supplied from our stock

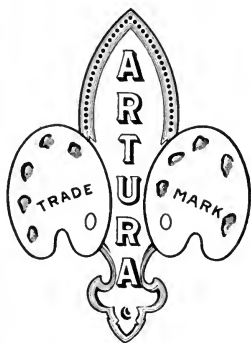
Headquarters for all
products of the
Canadian Kodak Co., Limited.
Canadian Card Co.

Mail orders our specialty.

D. H. HOGG & CO., Reg'd,
MONTREAL, CANADA.

To secure superior chemical quality, absolute uniformity, elastic printing quality and remarkable latitude use

ARTURA IRIS



All Dealers.

Canadian Kodak
Co., Limited,
Toronto, Canada.



A perfect developing agent
of remarkable vitality is



ENOL

For use in combination with hydrochinon.

Enol-hydrochinon developer keeps well and does not deteriorate rapidly when in use.

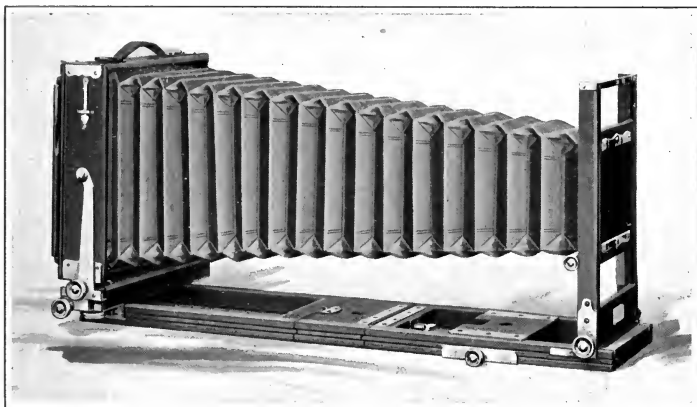
An excellent developer for both negatives and prints.

CANADIAN KODAK CO., Limited

All Dealers

TORONTO, CANADA

Empire State No. 2



You'll find everything for convenience, everything for easy, accurate, exact work, under all conditions, in this most sensible of view cameras. No frills, no mere talking points, but features which actually mean something and which are of every-day value.

Among other advantages are the sliding tripod block, automatic bellows support, supplementary light trap and new style bed clamp.

PRICE

5 x 7, \$23.00; 6½ x 8½, \$25.00; 8 x 10, \$28.00

At all dealers'.

Catalogue on request.

Canadian Kodak Co., Limited

Toronto, Canada.

The consistent prize
winner is the consistent
winner of customers:

ANGELO

Wins Both.



Canadian Kodak
Co., Limited

TORONTO, CANADA.

All Dealers.

When you want it—
RUSH—order from us.

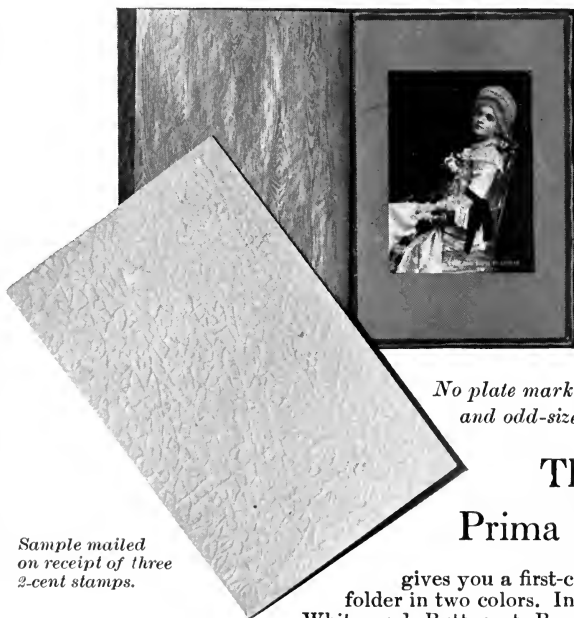
OUR STOCK INCLUDES EVERY REQUISITE
FOR THE PROFESSIONAL.

Aristo, Artura, Velox,
Seed, Royal, Stanley Plates
Canadian Card Co.'s Mounts
Studio Outfits and Accessories

J. G. RAMSEY & CO., Limited,
Toronto, Canada.

One of our Latest Styles for 1910

A Flexible Folder for Sepia and Black and White Tones,
Artura, DiNunzio, Nepera and Backed Aristo.



*Sample mailed
on receipt of three
2-cent stamps.*

*No plate mark for regular
and odd-sized prints.*

The Prima Donna

gives you a first-class flexible folder in two colors. Inserts in soft White and Butternut Brown, narrow tinted border, with deckled edge all round. The border harmonizes with the shade of print and mount. Oak tissue, enclosed in a beautiful Walrus pattern cover of extra weight. While it has a soft, flexible feeling, it will stand up just as well as a folder with a heavy insert. Be sure to write for samples.

PRICE LIST

SIZE	SIZE OPENING	SIZE OUTSIDE	PRICE PER 100
A	Cabinet and under	6 x 9	\$5.50
B	4 x 6 and under	7 x 11	6.50
C	Cabinet up to 5 x 8	8 x 12	8.50

MANUFACTURED BY

Canadian Card Co., Toronto, Canada

Aristo Motto

“WE believe permanency is the
*Keystone of Photographic
Success*, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ARTURA IRIS PRINT

Demonstration Negative
Eastman School
Oaklahoma City, Okla.



STUDIO LIGHT

—INCORPORATING—

THE ARISTO EAGLE

THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 2

SEPTEMBER 1910

No. 7

Do the people of your town know where you are located? Do they know that you make fine portraits? Tell them through the newspapers. Our advertising cut service has helped others—let it help you. See page 22 and send for the cut each month.



The Eastman Plate Tank has been accepted by progressive photographers as a perfect means of developing negatives and the most convenient method ever introduced. Are you with the progressives? Buy a tank and eliminate worry, dark room work and waste of time. The tanks are made in various sizes and are sold by all dealers.



Now that most of the crops are harvested and the farmers have extracted cash from the money centres, the process of distribution over the more thinly populated sections of the country will begin. All lines of business, including photography, will feel

the effects in a brisk fall and winter trade.



Put plates of quality in your dark-room, paper of quality in your printing room, chemicals of quality on your shelves, and you are equipped to produce results of quality. Our plates, papers and chemicals are made and tested by experts before you get them, and our labels on the packages signify quality—known quality.



Once again—prepare for the fall rush. Not after your work room is filled to capacity, but now, while you have time to figure out your needs and equip yourself accordingly. The busy season approaches gradually. Don't be caught unawares and find yourself unable to handle it to the best advantage. Each year should find you with better facilities for handling work promptly than the year that has gone before.



FROM EIGHT TO TWELVE

This heading "from eight to twelve" looks something like the office hours as printed on a physician's door, but it isn't intended to convey that meaning.

It means, why make cabinet photographs for eight dollars, when you can get twelve dollars for $4\frac{1}{4} \times 6\frac{1}{2}$ or 5×7 pictures?

You may say—"But I can't get eight dollars a dozen for cabinets, so how am I to get twelve dollars for pictures a little bit larger?"

Now, dear reader, you can get eight or more for cabinets and you can get twelve or more for pictures slightly larger, but first you must put quality into your work from start to finish, especially finish.

We take for granted that you are capable of making a good likeness and that you know a few things about posing your sitters gracefully and lighting them properly. Also that you know how to produce a negative of good printing quality. Right here, we could stop and tell you all about Seed Plates and the Eastman Tank, but we won't because that isn't the purpose of this article; and we will go on, taking for granted that you can make a good negative.

Next comes the printing. Use a paper that will get everything you have produced in the negative, or rather, a paper that will

preserve the effect you wish to produce. For sparkle and detail, with every catch light truthfully rendered, you should use Artura Iris, Grades A or B, or Aristo Platino or Collodio Carbon, and for velvety finish without lustre, and a soft, rich appearance, so much admired by some, you should use Etching Black Platinum or Angelo Platinum or Artura Iris, Grades C, D or E; but then, you probably know all about the effects produced on these various brands and know which surface or brand is best suited to your needs.

Next comes the finish—mounting—which is really a very important thing in giving portraits distinction. Every photographer knows that two duplicate prints, treated differently in mounting, will look entirely different when finished, but every photographer does not give the attention to mounting it should have. Many a good picture is spoiled in the mounting—spoiled by being mounted on a mount that does not harmonize with the tone and general appearance of the print. Proper mounting alone will help you raise the price of your cabinets from three or four dollars a dozen to eight, and that answers part of your question.

Taprell, Loomis & Co., of Chicago, Ill., make artistic mounts, that will help you raise your prices. Write to them for suggestions and information.

Now, after you have heard from Chicago and are using the proper kind of mounts, we know you are getting at least eight dollars a dozen for your cabinets, because they look worth the price, and "looks" are what determine the price of pictures—just looks. From eight dollars for cabinets to twelve or more for $4\frac{1}{4} \times 6\frac{1}{2}$ or 5×7 portraits is just a step, and "looks" again raise the price. Though slightly larger, the latter sizes "look" more expensive, and you yourself will be surprised at the difference, especially when you find that this difference is mostly in appearance and not so much in cost of production.

Let your motto be "Bigger and Better" and work that motto to the limit. Of course, the class of patrons you are serving will fix that limit to a certain extent, *but be sure you reach the limit before you stop the upward movement.* You will find that most people like high grade work and will stretch the pocketbook to possess it after it has captured their fancy. Keep your regular line on sale, but don't fail to show the better stuff to every patron, just to let them know you make it.

Ask good prices for your work and make the work worth the price. That is the only way to conduct your business; and too many make the mistake of underestimating their ability and the value of their productions.

Low prices and the poor work necessarily following cheap production, tend to demoralize photography, while better work at better prices is constructive.

Start to-day, from three to eight, to twelve, and on to the limit fixed by the class of patrons who make up the community in which you operate, and always bear in mind that there are some people in every community who want the best that money will buy.



CONVENTION DATES

Photographers' Association of Virginia and Carolinas to be held at Richmond, Va., Sept. 6, 7, 8, 9; secretary, J. E. Alexander, Salisbury, N. C.

Nebraska Photographers' Association to be held at Lincoln, Nebraska, Sept. 27, 28, 29, 30; secretary, R. R. Roszell, Beatrice, Neb.

Missouri Photographers' Association to be held at Jefferson City, Mo., Oct. 11, 12, 13; secretary, C. E. Keeling, Nevada, Mo.

Photographers' Association of Texas to be held at Houston, Tex., Oct. 18, 19, 20; secretary, F. M. Boyd, Gainesville, Texas.





BRING THEM TO YOU

"With Other Photographers" is a title that has become familiar in photographic circles and with it is coupled the name of Ryland W. Phillips, the author.

"With Other Photographers" was originally a carefully prepared lecture illustrated with lantern slides which Mr. Phillips delivered at several conventions. The lecture proved so interesting and instructive that all who heard it and saw the illustrations on the screen wished for it in permanent form—in book form for reference and study.

Thus the book "With Other Photographers" came into existence. To meet the apparent demand for this work we have co-operated with Mr. Phillips and have brought it out in permanent book form, printed on india tint plate paper 9 x 12 with beautiful half tone illustrations.

For the benefit of those who are not familiar with the nature

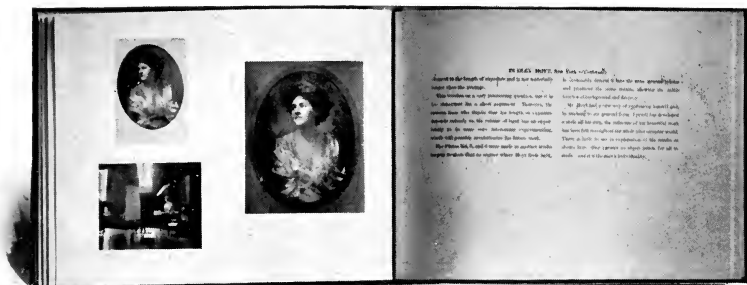
of this book we will describe its contents and purpose.

It explains by illustration the methods used by twenty-five well-known photographers. The methods are illustrated by a set of pictures showing first, the subject under the light with the camera screens and reflectors in position; second, a print from the raw negative, or in other words, a proof; and third, the finished print.

The purpose of the book is purely educational and any photographer who is at all sincere in his desire to produce better work can learn much from the pages of "With Other Photographers."

We show herewith an illustration which will give you an idea of the style in which the work of these different photographers is handled in this book. On account of the reduced size of the illustration it is possible to get but a vague idea of its nature, but the book itself is sufficiently large in page size to give you a very clear idea of the way each photographer works.

The text is direct and clear and includes a brief description of each photographer and his or her characteristics. These descriptions make the reader feel as though he has met them personally in their studios. The reader knows each one better after reading the book and can easily imagine he has seen them at work under their own light.



If you wish to meet the other photographers in the pages of this book—if you wish to know them better—if you would like to study their methods in posing and lighting and apply these methods to your own work—not copy them but grasp the truth of their methods in a broad way and profit thereby, you must have a copy of this book.

"With Other Photographers" is a good investment. It represents the efforts of one photographer, you all know of, Ryland W. Phillips, to bring to your door for your good and the good of the profession, the methods used by a number of the leaders in this country and one from abroad. It also represents the true fraternal spirit existing among photographers, as without the aid of all who have contributed to this work Mr. Phillips himself says the production of the book would have been impossible.

If you grasp but one idea—

one broad principle used by any one of the photographers represented in its pages, you are more than repaid for the purchase of the book, and the author will also feel repaid for his efforts in getting together this valuable collection for the general uplift of the craft.

"With Other Photographers" is nicely bound in cloth, artistically printed, and will make a valuable addition to any photographic library.

Your dealer has a copy for you. Price, \$2.50.



Eastman Permanent Crystal Pyro

A perfect pyro in crystal form.
Doesn't fly about and does
not need the addition of
acid preservative.

OUR ILLUSTRATIONS

The illustrations in this issue are reproduced from Artura prints made from Seed Plate negatives, produced at regular demonstrations of the Eastman Professional School of Photography, showing the work done in lighting, posing and draping.

The negatives used for these illustrations were made at different sessions of the school on its 1910 tour and are representative of the course in operating given at each school for the benefit of attending photographers. At each session many different lightings and styles in posing are demonstrated and the ever increasing attendance is proof that the School course is appreciated by the photographer.

The course in operating includes line lighting, the making of white ground negatives, hand and figure posing and draped effects. In the draped figures the method of draping is plainly demonstrated and the method used is simple and quick when thoroughly understood. The strip of cloth used to produce the draped effects is cleverly wound about the sitter—not even a pin being used in fastening it. In this way the entire costume, including the sleeve and skirt effect, is formed.

Another feature of the 1910 School, and a valuable one, is the course given during the first

day session of each school. To use the words of one of the instructors, "For years photographers have been taught and drilled in posing, lighting, development of negatives and printing; but little of the finishing of the prints, the spacing, mounting and final disposition, including business pushing, advertising, etc., has been exploited for his benefit."

"This year at the Eastman Professional School these necessary factors to success have been presented and carefully and plainly illustrated. At every school, at the last demonstration of the first day, these all important subjects are treated. They include ideal trimming and spacing, mounting, printing of title, name or designs in white, border white line effects; deckling edge of print or folder, marginal imprinting, etc., together with advertising ideas, business getting suggestions and dressing of showcases (in the presence of those who attend the School) in such a manner as to insure for the photographer all possible financial benefit the showcase—his biggest advertising asset—can bring."

To sum up—The Eastman Professional School course covers the entire range of professional work from the arrival of the sitter to the delivery of the finished work—all done in a practical way which every photographer can apply to his own business.



FROM AN ARTURA IRIS PRINT

Demonstration Negative
Eastman School
New Orleans, Louisiana



To get the full benefit of the course the entire three-day session should be attended. The first day is as important as the last. Every day's program is filled to capacity with useful demonstrations—demonstrations and talks which no progressive photographer can afford to miss.

Watch the School dates and plan to attend when the School is within reaching distance of your location. Bring your assistants with you. It will pay you to give them this practical course in photography at every opportunity. Advance dates appear on page 23.



SIZZERS

BY THE OFFICE BOY

The Boss says that when he wuz a kid an' uster shoot off fire crackers it wuz pretty hard to tell by lookin' at 'em jus' which ones would make a noise an' which ones wuz only sizzers—an' that when you got hole of a sizzer you not only didn't get no noise but you wuz mos' liable to get your fingers burned. I ast him wot got him to thinkin' about fire crackers an' sizzers, an' he says a woman had jus' bin in tryin' to get him to put a ad in a church fair program, an' he said that that wuz a sizzer, an' that all the noise he would get out of such a ad would be from the trampin' of feet of other solicitors tryin' to get up

stairs an' sell him another sizzer jus' because he had bo't that one.

The Boss give me a ticket to that fair, and me and the reception room girl's sister went, an' say, all the girls had them programs folded up an' wuz usin' them for fans, an' nobody never did read one of them.

I ast the Boss wuz the lady sore because he didn't buy no ad an' he says, yep, but that she'd outgrow it, an' that when she wanted some pictures made that she'd go to the man who made the best pictures, an' that that wuz him.

The Boss says that if you let any one get you on the E. Z. Mark list, pretty soon you'll be so busy holdin' out your hands for another sting, that you won't have no time to tend to business an' won't have no business to tend to—and that if a person finds out that you fall so easy for him, he'll think your props is weak all roun' an' that when he has any real business he'll go to the other fellow.

The Boss says it sure pays to advertise, but it's got to be real advertisin'—not jus' handin' out some money to see how your name and address looks in print. He says you have got to put more horse sense in your ad than you do in conversation, because when you are talkin' to a man you can hold on to his coat an' make him listen, but in your ad you

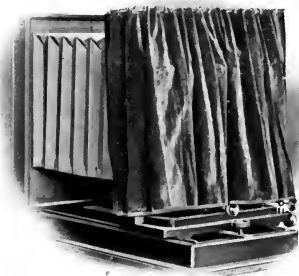
have first got to holler loud enough to make him stop, look and listen, and that when you have got him to the listenin' point you have got to *say* some-thin' and say it quick, because every other advertiser is tryin' to get to him as well as you.

The Boss says *his* business is makin' and *selling* good pictures, an' that he wouldnt know a good ad if it cam' up and bit him on the ankle, so that when he wants a good ad, that sells the goods, he goes to a man whose business it is to make them kind of ads, an' he don't ast the man to take it out in trade neither, because a good ad is worth good real money an' that a man will only do his best for the stuff that you can pass in to the receivin' teller at the bank.



EASTMAN FOCUSING CURTAIN

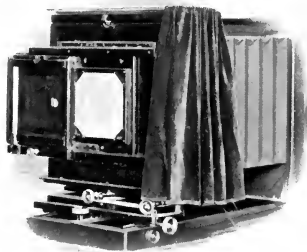
Here's a focusing cloth that is always where you want it, when



In position

you want it. It cannot slip off the top of the camera and drape itself over your head, leaving you in darkness just at the time you should see light on the ground glass.

As shown in the illustrations, the curtain is mounted on an adjustable brass rod, fitted with sliding brass rings, to which the curtain is attached. The rod is easily attached to the camera, and being adjustable, will fit cameras from 8 x 10 to 14 x 17 in size. The curtain is velvet, which, in combination with the brass, presents a neat and elegant appearance. It in no way interferes with the changing of plate holders or camera back attachments.



Thrown to one side for changing plate holders

Put this outfit on your camera and end all focusing cloth inconveniences, and at the same time add quality to your skylight apparatus. Sold by all dealers, complete, for \$5.00.

LAST CALL

The Kodak Advertising Competition for 1910 closes Oct. 1st, and to those who have not finished the picture or pictures they intend to send in for competition, we issue this last call as a reminder that the time is limited.

It is also possible for those who have intended to make something—but have not as yet started—to send for particulars and finish in time for entry, but in this case there is no time to be lost.

Remember that in addition to the prize winning photographs we also purchase many others which we can use for advertising purposes, so that while there are several prizes in each class affording each contestant numerous opportunities of winning, these opportunities are increased by our frequent purchase of pictures of merit which fail to win prizes.

Oct. 1st ends the contest for 1910 and a glance at the calendar will convince you that we are right in advising you to start work at once.

We wanted to give out the official announcement of the judges for our Kodak Advertising competition last month, but having decided on a galaxy of presidents we were forced to wait until we could find them.

Ex-president Frank R. Barrows of the P. A. of A. was

located and will act. The other man we were after was President-elect Geo. W. Harris, and we finally located him and obtained his consent to serve. Both Mr. Barrows and Mr. Harris are photographers of national repute and more than ordinarily familiar with both the technical and artistic sides of photography, and their selection as judges cannot help but win the approval of the contestants.

Ex-President Barrows has endeared himself to the profession by his broad minded fairness, and his quiet but firm insistence on the square deal in whatever he has undertaken, and has been most ably seconded by President Harris.

President Harris has been close enough to two administrations to become a close student of presidential methods, and it will be interesting to note whether he depends, in his work for the P. A. of A., on the big stick or the broad and genial smile.

His next task, however, is judging those Kodak advertising pictures, and as he is as clever an advertiser as he is photographer it will be interesting to watch his work. Barrows will be on hand as peace maker, and as he has had a long experience working shoulder to shoulder with Harris there will be some interesting arguments if they should chance to disagree with the advertising men on the jury: Mr. Geo.



FROM AN ARTURA IRIS PRINT

Demonstration Negative
Eastman School
St. Joseph, Missouri



H. Hazen of the Century Magazine, Mr. Robert Frothingham of Everybody's and the Butterick publications, and Mr. Walter R. Hine of Frank Seaman, Inc. These latter gentlemen, by the way, also have titles galore in the way of President, Ex-president, Vice-president, General Manager, etc., but what is important to the competitors is, *they know good advertising when they see it.*

Get in your entries, and may the best ones win.



THE EASTMAN MASK CUTTER No. 2

This device ends all trouble in mask cutting. It cuts true and clean—is quickly and easily adjusted and will cut rectilinear openings in the mask up to 10 x 12 inches.

The cutter has two cutting edges at right angles as shown in Fig. 1. Each cutting edge is marked in fractions from 1 to 12



Figure 1

and the size of the mask opening is regulated by sliding gauges which can be instantly set at the desired size. For example, you wish to cut a 6 x 8 mask, you set one gauge at 6 and one at 8, or if you wish a square opening 8 x 8 you set the gauge on each cutting edge at 8. For a Paris Panel opening you set one gauge at $5\frac{1}{2}$ and the other at $7\frac{3}{4}$. Nothing complicated or hard to understand about the operation.

After the gauges are set for the size wanted take the piece of paper to be used for the mask and fold it one way and then the other as indicated by the dotted lines in Fig. 2.

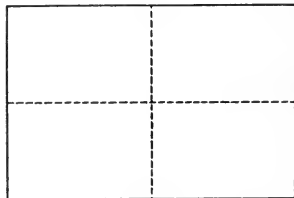


Figure 2

The folded edges are then placed against the gauges—the cutting die is brought down as shown in Fig. 3 and the mask is cut.

An automatic clamping device comes down in advance of the cutting die and holds the paper firmly in position. The cutting die and clamp are then raised by simply lifting the handle—the paper is removed and when unfolded you have an opening the size indicated by the gauges. Not

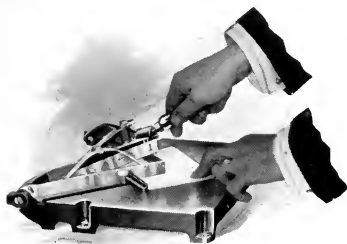


Figure 3

only an opening of the size desired but a perfectly true opening with clean cut corners.

With the Eastman Mask Cutter it is no task to cut an accurate mask for any negative or set of masks for double printing. No more wasted time trying to cut true masks with a knife—no excuse for using untrue masks with bad corners.

The cutter can be fastened to a table or bench if desired or may be used without fastening as the weight of the bed is sufficient to keep it in place during use. It is well made throughout and with ordinary care will last a life-time. No delicate adjustments to regulate or to get out of order.

Every studio should have one as they are a necessity for all who mask their negatives. Your dealer will send one up to your place and you will find it a great saver of time and temper. The price is ten dollars and in saving of time alone it will pay for itself in a short while. Printed instructions accompany each cutter.

SEPIA PLATINUM

HOT BATH

The growing demand for E. B. Platinum, now coated on buff stock, and the numerous requests from prominent photographers to make in sepia, a platinum paper equally good, has resulted in the production of Eastman Etching Sepia, our new sepia platinum paper, which will be ready for general distribution about September 15th.

Discriminating patrons—patrons who are particular to the extreme and wish exclusiveness in their portraits—something different—have accepted E. B. Platinum on sight, and for that reason, it meets the requirements of the photographer catering to that class of patrons. These same patrons will be as quick to accept Eastman Etching Sepia portraits, as the same rich, velvety printing quality and beautiful gradation will be apparent.

Eastman Etching Sepia is coated on a delicate buff stock of just the proper color to harmonize with the sepia tone, and is furnished in two surfaces—smooth and rough.

Etching Sepia will be sold at the same price as Etching Black, and after September 15th, may be obtained through your dealer.

To professional photographers who wish to give it an advance trial, we will send a sample on request. Remember the name—Eastman Etching Sepia.



FROM AN ARTURA IRIS PRINT

Demonstration Negative
Eastman School
St. Paul, Minnesota





FROM AN ARTURA IRIS PRINT

Demonstration Negative
Eastman School
Atlanta, Georgia



SYSTEM

Every business, large or small, to exist for any length of time must have system—some kind of a system on which to operate. In some cases, only a semblance of system is found—just enough to keep things going, and in such cases there is naturally much waste, meaning lost profits, which the business, if properly handled, would have earned. In other words, a business run with no more than enough system to make it survive is capable of producing more profits than the cash balance at the close of each day's business shows.

In other cases, there is too much system, and where such a condition is found, there is also waste and lost motion, due to excess of energy devoted to operating the system. A complicated system is expensive, as it takes too much time and attention to keep it running smoothly.

Every industry is made up of at least two entirely different divisions—the manufacturing or producing division and the office or bookkeeping division. Neither one could exist without the other.

Now to apply these few general remarks to the photographic studio. The industry in this case is the production of photographs, and whether the production be large or small, the need of system remains.

System in the workrooms is

economy of time and material. Everything that tends to produce better results or to eliminate waste of time, or to increase ease and convenience in the production of the finished photograph should be adopted. That's common sense.

System in the office is what makes the efforts toward system in the workroom count. No amount of system in the actual making of the pictures will be of avail unless the accounts are handled systematically. That is also common sense.

We will not touch upon the details of system in the workroom. Many articles along that line have appeared in photographic literature, and it is next to impossible to lay down any one set of rules that will apply in all cases.

Not so, however, with office system. One system which is devised with special reference to system in the office of a photographic studio will apply in any studio, and the system we now call to your attention is one that has been devised and perfected only after much thought along special lines—lines directly applicable to the handling of studio accounts.

This system is the Eastman Studio Register System. The first thing to be considered is efficiency, and the Eastman Studio Register System is efficient. It takes care of every



Desk Box

transaction, from the making of the appointment to the settlement of the account. The second thing to be considered is simplicity and convenience. Here again the Eastman Studio Register System is fully as desirable.

System brings success and the Eastman Studio Register System is system in a nutshell.

It is a complete and practical card index system for the correct keeping of studio accounts.

Only one card for the complete transaction, whether cash or credit.

Card systems have proved their value and adaptability in every line of business—unlike the book systems of accounting, the card system automatically discharges itself of all dead matter, and thus has an endless capacity. The Eastman Studio

Register System for the handling of studio accounts has been devised and perfected by practical experts and will meet every requirement of the modern studio.



Transfer Box

As shown in the above illustrations, the outfit consists of a polished oak Desk Box and Transfer Box, each equipped with alphabetical guide cards, with special ruled register cards.

HOW TO USE THE SYSTEM

One card is used for every customer, and the complete record of the transaction is kept on this one card. This card remains in the desk box until the transaction is closed, whether it be cash or credit. At the time the appointment for the sitting is made, the name and address of the patron is entered on the card, together with the date of appointment.

The card is then filed in the desk box behind the proper date guide card. At the time of the sitting a statement of the account is recorded on the right hand lower corner of the card, showing amount paid, and balance due, if any. The size of the pictures, quantity, paper and style of mount to be used are also entered on the card at this time. The card also contains spaces for the date the proof is sent, the date of order and delivery.

When the photographs are delivered and the full amount is paid, the account is balanced and the card is taken from the desk box and filed in the Transfer Box, where it remains as a permanent card index of your customers and negatives. In case the amount due is to be charged, the reverse side of the card, ruled as a ledger account, is to be used, and the card remains in the Desk Box until the account is settled, after which it is, of course, to be removed to the Transfer Box.

In case of duplicates being ordered at any time, it is only necessary to remove the card from the Transfer Box and place it again in the Desk Box, making the proper entry in the space provided for same on the lower left hand corner of the card. The card is then handled in the same manner as an original entry.

By this simple system, all unfinished business, and all unpaid accounts, are before you all the

time, in the little Desk Box, which is to be placed in your safe over night and returned to your desk in the morning.

The Eastman Studio System is the simplest, most practical and most economical system ever devised for the correct keeping of studio accounts.

THE PRICE

Eastman Studio Register System complete, including quartered oak Desk Box, quartered oak Transfer Case (holding twelve hundred cards), two full sets of alphabetical guide cards (date guide cards, one full set), monthly guide cards, and appointment guide card, and three hundred special ruled register and ledger account cards, \$5.00

Extra Transfer Box, with alphabetical guide cards \$2.25

Register and Ledger cards, per 1000 . . . \$5.00
Do., per 10060

For sale by all dealers. Order the set to-day.



THE Eastman School of Professional Photography will help you to make better pictures, and better pictures bring better prices. For partial list of advance dates see page 23.



FROM AN ARTURA IRIS PRINT

Demonstration Negative
Eastman School
Winnipeg, Manitoba



THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

E. K. Co.



WE WILL PLEASE YOU

If you have a certain pose or picture in mind, we will execute it for you or—just leave it to us. We produce the latest and best styles in photographic portraiture.

Our line of sample photographs will convince you of the quality we put into our work. Come in and look them over.

THE PYRO STUDIO

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910



Kansas City, Mo.	-	-	-	-	Aug. 30, 31, Sept. 1
St. Louis, Mo.	-	-	-	-	- Sept. 6, 7, 8
Indianapolis, Ind.	-	-	-	-	- Sept. 13, 14, 15
Columbus, O.	-	-	-	-	- Sept. 20, 21, 22
Pittsburg, Pa.	-	-	-	-	- Sept. 27, 28, 29
Rochester, N. Y.	-	-	-	-	- Oct. 4, 5, 6
Detroit, Mich.	-	-	-	-	- Oct. 11, 12, 13
Peoria, Ill.	-	-	-	-	- Oct. 18, 19, 20
Louisville, Ky.	-	-	-	-	- Oct. 25, 26, 27



It is only worth our while to spend the time, and money that we do in the scientific testing of chemicals, and in our careful putting up of those chemicals, because such work and expense means better results for the users of our sensitized products.

This is the mark of extreme care:



Ask the Stock House.

\$2000.00

IN CASH PRIZES FOR PHOTO-
GRAPHS TO BE DISTRIBUTED
IN OUR 1910 KODAK ADVER-
TISING CONTEST WHICH CLOSES
OCTOBER FIRST

Let us send you the illustrated souvenir Portfolio showing you the kind of pictures that make good. The portfolio and full information is free for the asking. A post card request will bring it, or the following blank may be filled out and mailed.

Advertising Dept.,
Eastman Kodak Co.,
Rochester, N. Y.

Send Souvenir Portfolio and full information in regard to the 1910 Kodak Advertising Contest.

Name.....

Full Address.....

.....

The rare warm black tone secured with

EASTMAN

ETCHING
EB
BLACK

PLATINUM

appeals to the better class of patrons—
patrons who will pay the highest price.

Now coated on buff stock.

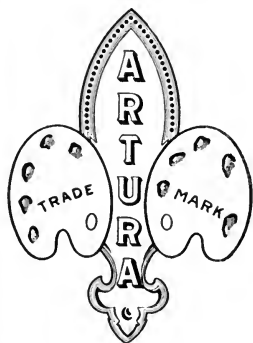
EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

The quality shown in the
finished print is the proof
of paper merit.

ARTURA IRIS

produces prints of highest
quality.



ARTURA DIVISION,
EASTMAN KODAK CO.
Rochester, N. Y.



ENOL



in combination
with hydrochi-
non is a reliable
and perfect de-
veloping agent
for negatives
and prints.

Merit has made it popular

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers.

Accuracy in timing is essential in producing good prints on developing-out paper.

THE EASTMAN TIMER



will split seconds for you. One complete revolution of the hand every minute. Large dial easily read in subdued light.

Price, \$2.00

EASTMAN KODAK CO.

ROCHESTER, N. Y.

All Dealers



Experts use

The Eastman Plate Tank

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

CENTURY



Not much time now until December 25th.
Write your dealer *to-day* about that new Century
Studio Outfit for the Holiday trade.

CENTURY CAMERA DIVISION

EASTMAN KODAK CO.

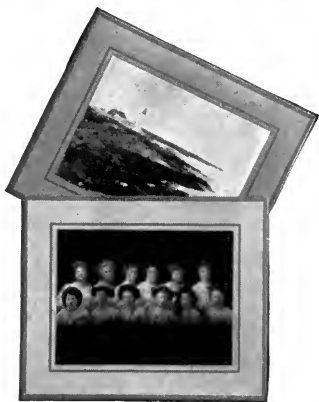
ROCHESTER, N. Y.

You Cannot Lose—When You Buy It

One of our New Styles
Shown at the Convention

THE ALLWYN

FOR VIEWS AND GROUPS



LISTEN! It is made of *heavy stock, beveled edges, two line tinted border* in two good shades of *Brown and Grey*. Good proportions.

FOR PRINTS	SIZE CARD	PRICE PER M.
5 x 7	8 x 10	\$27.50
6½ x 8½	10 x 12	37.50
8 x 10	12 x 14	47.50

INSIST on seeing the ALLWYN—a neat, rich, good weight landscape and group mount. *Sample free.*

DESIGNED AND MANUFACTURED BY

TAPRELL, LOOMIS & COMPANY

The Leading Card Novelty House of America.

The kind your customers will like.

Aristo Motto

“WE believe permanency is the
*Keystone of Photographic
Success*, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ARTURA IRIS PRINT

*By Louis E. Allen
Rochester, N. Y.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 2

OCTOBER 1910

No. 8

The photographer who uses reliable materials finds himself free to put his energy and ability into making good pictures, instead of wasting much of it in searching for the right way to use the wrong materials.



Eastman Permanent Crystal Pyro is fast making permanent friends. Try a pound or half pound bottle and you will be quick to appreciate the advantages of this crystal form of pyro in which the acid preservative is incorporated.



Our new platinum paper—Eastman Etching Sepia, produces prints of delicacy—prints of proper color, having a beautiful warmth and texture. Etching Sepia is a pure platinum paper, coated on delicate buff stock in two surfaces—smooth and rough. If you haven't tried it, order some from your dealer and let it prove to you its superiority. You will like it.

When the light is good, fast plates are desirable. When the light is poor, fast plates are a necessity. Seed "Gilt Edge" 27 are fast plates and will help you in the short dark days to come. Place them on the list for your next order.



The convention season is nearly over and the 1910 returns again show the universal preference given to Eastman goods. This is an undeniable indication of their reliability and superior quality, and we are pleased to know that our efforts in supplying the best materials that can be produced, are appreciated.



Now that the Fall business is coming in, don't stop advertising. Keep on suggesting to people that they should be photographed. Keep your name before the people. If you are in a town of medium size, the newspaper is probably the best method of doing this, and our cut service will help you. See page 22.

LISTEN

DEAR MR. EDITOR:

It's flattering, but tiresome.

The noisome noise; the argumentless argumentation; the claimless claims—let's stop, look and listen—as the railroad sign says.

Not satisfied at calling their product "as good as Artura," not satisfied with copying for their amateur use the Velox manual and for professional use the Artura manual, the Am.-Pro. paper people are, to the amusement of the wise, making a most unseemly "to do" over their (?) NEW Sepia Process.

Here is their formula:

Water (boiling)	1 gallon
Hyposulphite of Soda	16 ounces
Alum	4 ounces

Dissolve in order given and stir solution while adding the alum. After cooling add a solution prepared as follows:

Nitrate of silver (crystals)	40 grains
Salt	40 grains
Water	1 ounce

And here is an old Artura formula:

Boiling water (distilled or rain-water)	128 ozs.
Hypo	16 ozs.
Alum	4 ozs.

After bath has cooled, mix separately and add:

Water	1 oz.
Nitrate of Silver Crystals	60 grs.
Salt	60 grs.

New? There were directions for a hypo-alum bath for Eastman papers way back in the last century. No, there was nothing said of nitrate of silver and salt, but there were suggestions of putting some worthless paper into the bath to ripen it and prevent bleach-

ing, if necessary. And that is just what the Artura company was after, the prevention of bleaching, when it recommended the nitrate of silver and salt. They put it in direct in exact quantities, instead of depending on waste paper—a sensible idea. They took your idea perhaps and improved on it. But they did not put in a claim of NEW!!

For one, I don't like advertising that is based on the idea that photographers are so lacking in information about their business that all sorts of mis-statements can be "put over" without their seeing through them. Most of us didn't fall off a Christmas tree last year.

But perhaps I should be more charitable, for when one hasn't anything really new one must, I suppose, say *something*, else one will be believed to be dead.

STEREOSCOPE.



TRADE MARK VALUES

Practically every person in this country is familiar with the names Sapolio, Ivory, Winchester, Remington, Gillette, and each one immediately brings to mind the product it represents.

That these names are familiar to us is, of course, in a large measure due to the fact that they are the trade mark names of products extensively advertised—but in order to warrant this extensive advertising they

must possess *quality*—not only sufficient to induce the initial purchase, but to induce their continued use and recommendation to other prospective users.

In consequence the trade mark name or emblem is one of the strongest assets of any manufacturer.

The trade mark should likewise justly be considered an asset of the purchaser, because once firmly fixed in his mind, it is instantly associated with the needed article, and he almost automatically requests it from his dealer. This not only assures him of obtaining the product that he wants but protects him from untried or inferior products.

The manufacturer who has built up a successful business in the manufacture and sale of trade marked goods is most jealous of the value of his trade mark and must subject any new product to the most exacting tests before placing this stamp of his approval upon it.

To all of you the C-K-C of the Canadian Kodak Co., Ltd., is familiar, and you instantly associate it with goods right in quality—efficiency and price. The candidate for C-K-C honors must pass a most rigid examination. We have on our executive staff men who have been salesmen, demonstrators, professional photographers, in addition to our mechanical and chemical experts. Upon the decision of this jury the

fate of the new product rests.

The good points in any product are usually self-evident, and it is the duty of this jury to keenly search for any inefficiency or inaccuracy—and if these points of inefficiency or inaccuracy cannot be eliminated or remedied, and the product brought up to the standard demanded by practically all of this jury, it is rejected. So that when you see this familiar C-K-C upon a product you can safely figure it as a buying asset for yourself equal in value to the selling asset it is for the company it represents.



CONVENTION DATES

Kansas Photographers' Association to be held at Topeka, Kansas, Oct. 4, 5, 6, 7; secretary, L. G. Alvord, Emporia, Kansas.

Missouri Photographers' Association to be held at Jefferson City, Mo., Oct. 11, 12, 13; secretary, C. E. Keeling, Nevada, Mo.

Photographers' Association of Texas to be held at Houston, Tex., Oct. 18, 19, 20; secretary, F. M. Boyd, Gainesville, Texas.

Photographers' Association of Oklahoma, to be held at Oklahoma City, Okla., Oct. 25, 26, 27; secretary, G. W. Norvelle, Chickasha, Okla.

SEMI-CENTENNIAL

The firm of Marks & Fuller of Rochester, N. Y., recently celebrated the fiftieth anniversary of the photo stock business, established by its senior member, Henry D. Marks, in 1860.

Mr. Marks entered the employ of Richard B. Appleby, pioneer daguerreotypist and dealer in supplies, in March, 1850, and after ten years experience with that establishment in the house and on the road he decided to start in business for himself, locating on State street, in Rochester, not far from the present location of the firm.

When Mr. Marks entered the photo supply business the daguerreotype was the only process used in portraiture and from that time on he has seen the development of photographic processes and has been active in their introduction among professional photographers. The daguerreotype, the ambrotype, the wet plate and albumen paper, the dry plate and collodion and gelatine p. o. p., platinum and developing paper is not such a long list, but the introduction and perfection of each new process represents many years of varying success with each.

We reproduce two portraits of Mr. Marks. One made from a daguerreotype taken in daguerreotype days and one from a recent photograph. Both are illustrations of Mr. Mark's sturdy



type of manhood—the type that makes a life-long success.

“On September 1st, 1879,” says a Rochester paper, “a new factor entered into Mr. Marks’ business. It was a lively boy of sixteen, who was known about the place as ‘Will.’ He has been ‘Will’ ever since to Mr. Marks, but the general public knows him as William J. Fuller. Having served his employer with fidelity and enthusiasm for twenty-four years, he was rewarded with a partnership in 1903. The arrangement has proved a most satisfactory one, for it meant a combination of practical knowledge and long experience with youthful energy and goahead-iveness that could not fail to have a healthful effect upon the business.”

Located in Rochester, the firm



of Marks & Fuller has been in close touch with the development of the new and best things in photographic materials, and conservativeness as well as progressiveness has had much to do with the success of their business. Untried and doubtful experiments offered the professional photographer have been avoided by this house and this policy closely adhered to has won the confidence of every professional photographer with whom they have had dealings. To-day the firm of Marks & Fuller enjoys the support of many photographers—support well earned by the faithful service rendered in return.

There is no reason to suppose that in years to come this successful concern will change its policy of adhering to tried and proved photographic products,

and granting that this is so there is no reason to doubt the future success of Marks & Fuller in the photographic field they know so well by fifty years experience.

From daguerreotypes to Aristo, Artura, Eastman Etching Black, and Etching Sepia platinum and other good Eastman papers is a record to be proud of. A record for stability in business as well as a record of progress in the processes used for the production of portraits photographic.



HANDLING HOT ONES

BY THE OFFICE BOY

One of the Bosses wimmen customers came in the other day and she sure was het up.

She didn't like her pitchers an' her talkin' sounded jus' like the Bosses four cylinder when he opens up the muffler an' lets the engin' race.

I started to beat it for the fire escape, an' took one look to see if the Boss wuz followin'. Nix on the follow for the Boss, he was jus' as cam as if some one had slipped him two gran' stan' seats for the ball game.

He jus' smiles like an' says "Madam, have a chair," an' then he don't say nothin'.

The customer she sure does have a full jeweled, adjusted to heat, cold, an' position talkin' apparatus, but about the time she gets back to the Spanish war,

she begins to skip occasional an' run down.

When she wuz all out of gasoline, the Boss opens up soft an' easy like, an' pretty soon he had her goin', an' when he wuz through she kept the pictures an' paid for 'em and said she wuz goin' to bring her sister down nex' day to have some took.

The Boss says when a woman wants to talk, let her.

The Boss is one of them quiet like fellers, he don't say a heap, but he sure can size folks an' things up—he says to me one day, "Jimmie, it took me twenty years to learn to say 'No,' "—that's the time he got in on me, for I wuz jus' goin' to strike him for a raise—but I find that them chaps that can say "No," can say "Yes" just as easy when they want to, only they got to want to.

The Boss don't get into no arguments, an' he can settle a fuss quicker than scat, an' when he calls you down, anyone lookin' would think he wuz jes' talkin', for he keeps his quiet like smile workin', but he gets the stinger in just the same, an' you know you've been called all right, an' you ain't lookin' for no repeats neither.

The Boss says there sure is at least two sides to every story, an' that it pays to listen to all of 'em before lightin' the fuse.

When a batch of paper don'

work jus' right, he don' rake the printer or write sassy letters to the factory, but he jus' digs in, an' fin's mos' usually that he can fix it O. K.

The Boss says, don' be hasty when you're handling hot things; take time to put on gloves, or wait for 'em to cool off.



TO-MORROW

The most short-sighted man on earth is the one who lets the nickel of to-day stand in the way of the dollar of to-morrow.

He has different ways of spoiling his eyesight. The surest way is when he succumbs to the blandishments of the man who sells the just-as-good-chemicals.

We claim no tight board fence around the world's supply of pure chemicals. But we do claim the most perfect system in existence for the delivering of properly put up and properly tested chemicals to *you* in shape to use. The paper bag method of buying such goods has only one recommendation—the poorest recommendation in the world—it's cheap. There's just one right way of buying chemicals—in sealed packages. Where there's a possibility of damage to the chemicals from the air we put ours in *hermetically sealed* packages.

We know that they are right by test—that *they fit the formulas with which they are intended*

to be used. It costs money to make such tests; it costs money to use so much care in putting up the goods, but it's worth money to you, and therefore to us.

With us, "tested chemicals" means proper strength—means *right* by the chemical standard, means *perfect* according to the published photographic formulæ. As a rule, our chemicals are stronger than those of other makes, though not necessarily so. They are tested for the *proper* strength. Suppose the standard of a certain chemical is 80% pure, and of this chemical a certain number of grains be required for a certain amount of solution. The photographer is as likely to have trouble from a too strong as from a too weak solution. If his chemical is 90% pure, he's as likely to have trouble as though it was only 70%. When he gets ours he gets standard—his solution is neither too weak nor too strong. Our chemicals are tested both scientifically and photographically.

Again. Take sulphite for instance. If not properly protected, it becomes sulphate. When we put it up we test it to find that no such change has taken place—then we so seal it that it is sure of reaching the customer as sulphite—and in the customer's hands it performs the proper function.

Because the difference between the most as good and the gen-

uinely good is not quite so apparent in chemicals as in some other things, don't think that there is any possibility of the good goods being displaced by the cut price stuff.

For the sake of improving the results obtained on our plates and papers (for the perhaps selfish reason that we expect to thereby sell more plates and papers), we are taking extraordinary measures to supply our customers with exactly the proper chemicals. This chemical trade is growing. It is going to continue growing. We shall maintain our standard and keep on hammering the tested chemicals idea.

You can improve the general average of your results, can decrease the number of wasted plates and wasted sheets of paper and thereby increase your profits by using the chemicals that bear this mark:



The New Good Paper
for New Good Business

EASTMAN'S
ETCHING SEPIA
PLATINUM

WITH OTHER PHOTOGRAPHERS

One photographer writes and asks if Ryland Phillips' book, "With Other Photographers," describes the handling of the skylight curtains, which, of course, is a most important thing in the making of the portrait.

We have described the book in a previous issue of *STUDIO LIGHT*, but again give a brief synopsis of its contents and purpose.

The book contains illustrations and text showing and describing the methods of posing and lighting used by twenty-five leading photographers—photographers you know by reputation and whose work is well worth careful study. The illustrations show the sitter posed under the light with curtain background, screens, reflectors, etc., in position, also a print from the raw negative thus produced, and finally a print from the finished negative.

The purpose of the book is purely educational and the text is written with this purpose in mind, but also includes a short description of each photographer whose methods are revealed. These descriptions are of an interesting personal character.

"With Other Photographers" is interesting—it is instructive, and no photographer aiming to

produce the best class of work can afford to be without it.

We have co-operated with Mr. Phillips in bringing out this book by acting as his publishers, and the first edition is now selling rapidly. The price is \$2.50 and your dealer will furnish you with a copy. Order to-day.



OUR ILLUSTRATIONS

The reproductions used to illustrate this number of *STUDIO LIGHT* are from Artura Iris prints, furnished by Louis E. Allen of Rochester.

This studio is well equipped and modern, and is located in the heart of the retail district of Rochester.

Mr. Allen caters especially to the little folks and is very successful in making pleasing portraits of them, due to his natural tact in handling them. He doesn't force an acquaintance, but liking children, it doesn't take them long to realize it and feel at home, after which the rest is easy.

Artura Iris is a favorite paper in the Allen Studio, and while much of the beauty and delicacy of white ground vignettes is lost in the reproduction, a study of the illustrations will demonstrate the high grade quality of the original prints, as well as the truthful manner in which the childish subjects are portrayed.



FROM AN ARTURA IRIS PRINT

*By Louis E. Allen
Rochester, N. Y.*



EASTMAN PORTRAIT LENSES

We are now prepared to furnish portrait lenses that are



specially designed for portrait work and which have passed a series of tests in connection with portrait making, proving them of superior quality for the purpose intended.

These lenses are made in two series, A and B, each series being furnished in three sizes.

SERIES A. *f*.4.

Every feature that a first-class portrait lens should possess will be found in the Eastman Series A.

The remarkable speed, *f*.4, makes them suitable for the most rapid studio work. Optically, they are corrected in the highest degree, affording brilliancy with softness and roundness. When working on large heads, with the subject close to the lens, excellent depth and equality of definition is readily obtained by the simple, adjusting, diffusing back.

Equipped with iris diaphragm;

with lacquered brass mountings.

The No. 2 will be found the most useful of the series for cabinets and general work up to 8 x 10.

THE PRICE.

No. 1, 5 x 8; diameter, 3½ in.; back focus, 8½ in.; equiv. focus, 12 inches; \$60.00.

No. 2, 6½ x 8½; diameter, 4½ in.; back focus, 11½ in.; equiv. focus, 16 inches; \$80.00.

No. 3, 8 x 10; diameter, 4½ in.; back focus, 13½ in.; equiv. focus, 19 inches; \$120.00.

SERIES B. *f*.5.

A portrait lens of remarkable efficiency, at an exceedingly low cost.

This series is especially designed for quick portraiture in short length operating rooms, and will produce brilliant and well defined negatives.

The Series B consists of two systems, mounted in a beautifully finished barrel, equipped with iris diaphragm and diffusing adjustment.

For cabinet work, the lens may be used at full aperture, and when stopped down, provides a most superior lens for group work.

THE PRICE

No. 1, 5 x 8; diameter, 2 in.; back focus, 6½ in.; equiv. focus, 9 inches; \$32.00.

No. 2, 6½ x 8½; diameter, 2½ in.; back focus, 8½ in.; equiv. focus, 11½ inches; \$42.00.

No. 3, 8 x 10; diameter, 3¼ in.; back focus, 11½ in.; equiv. focus, 15 inches; \$57.00.

RESULTS

Do you know the nature and purpose of the different chemical solutions? If not, you should, for this is the key to success in handling the solutions properly to produce the desired effects.

Take D. O. P. developers for instance, and you will find that as a rule they are made of from three to five different chemicals, each chemical having a distinct and different function.

True, you are given printed formulæ for mixing the various baths you need to complete your pictures and the chemical packages are all labeled, and if you follow these formulæ carefully and are sure you use the proper chemical in each instance, there doesn't seem to be much of a chance to go wrong and there isn't: but supposing some one of the chemicals isn't quite as active as it should be, due to local water conditions, etc., and the prints are not all that you wish, would you be able to tell from the appearance of the prints what was wrong?

Supposing the fixing bath turned milky instead of remaining clear, or supposing your developer turned black either before use or shortly after being in use, would you know the cause and how to prevent a recurrence in the future?

Do you know enough of the nature of the chemicals you use

to use them intelligently to produce the effects you want? You should be able to control the tone and quality of prints to exactly meet your requirements, and you will be able to do it if you become familiar with chemical action.

You need not necessarily take a course in chemistry to learn what you need to know, and there is a book on D. O. P. manipulation published especially for you which will help you to know many of the things you ought to know in connection with the use of the best developing paper ever produced—Artura.

The ninth edition of Artura Results, which you may procure from your dealer or from us by mail, treats upon these things and will put you on speaking terms with the whys and wherefores of your chemical combinations and help you to secure results that are exactly what you want.

Artura is a high grade professional portrait paper and Artura Results will enable the intelligent worker to bring out that high grade quality to the fullest extent.

If you haven't a copy of the ninth edition of Artura Results send for it to-day. It is free to all professional photographers for the asking and has helped many in producing prints of highest quality.



A SEASONABLE SUGGESTION



Quadrille
Watch Fob

One of the secrets of doing a profitable business and making the most of one's opportunities is to have the goods on hand in season that people want. This is particularly true of the average studio where there are several dull and unprofitable months each year.

In Taprell, Loomis & Co.'s fall supplement on pages 50, 51, 52, 53 and 54 is listed a very nice line of leather novelties. There are boudoir and mantel frames made to hold one and two half and cabinet pictures, bill books and card cases beautifully lined with silk, watch fobs, cigar cases, match safes, in fact, they have all been made especially for the studio, each one having an opening for the insertion of a photograph.

The trouble has been in the past when photographers tried to sell these, they had no means other than a small show case display of acquainting the public

that they had these in stock, but if the reader will turn to pages 3 and 4 of their fall supplement, he will notice that they have gotten out a *special* trade puller and trade tickler, particularly referring to leather goods; in fact, it is the writer's opinion that the special trade ticklers are better for the leather novelties than the trade pullers, because they enable the photographer to take his telephone list and for a very small sum of money, mail out, for instance, say trade tickler No. 9, which says in substance, "We have the very latest styles in photo leather novelties on display at our studio. Just the thing for birthday and holiday gifts." 200 or 300 of these distributed in your city will settle the question among a large number of the public of what to buy for their holiday gifts. If you will just stop and think, there is no nicer present for a wife to make to her husband than the gentleman's bill book and photo case, which is listed on page 51 of their supplement. This lists at \$4.50 and the dealer sells it to the photographer at 50% discount. To say nothing of the order you get for regular photographs, you can sell this at the straight list of \$4.50 and you receive 75c for each picture. There is no gift that will hold more value in the father's eyes than the baby photo and card case, which is sold to you

by the dealer at \$2.50 less 50%, and which you can sell at list and get \$1.25 for the print; in other words, this case costs you \$1.25 net; add the cost of your picture and you can easily see that it will net you a fair profit.



Banker's Wallet

These are only two of a number of very interesting novelties in leather which Taprell, Loomis & Co. offer to the photographer, and all of them sold at 50% discount from the list price. They are all hand made of genuine leather, and with the aid of the trade ticklers and trade pullers, above mentioned, every studio that gets busy early in the fall and has a good display, can get its share of the thousands of dollars that are spent in the six weeks preceding Christmas for articles not half as good as you can offer them in these leather novelties when sold in connection with your photographs.

Leaving aside for a moment the direct profit you make on these during the holiday season, it will have the tendency of bringing a large number of people to your studio to look. The sale need not take up too much of the time of your receptionist; they can be set aside in a neat case, each one priced, and can be sold just as quickly as regular photographs. Remember the public will look with an entirely different point of view at your photographs, and the idea of a leather receptacle, whether it be a pocketbook, card case or photo frame, will appeal to them as desirable gifts to give their friends and relatives at the holiday season.



Baby Photo and Card Case

Put in a line of these leather goods. Your customers will like them. Holiday suggestions during holiday season are appreciated.

If you haven't a copy of the fall supplement, a post card request to Taprell, Loomis & Co., Chicago, will bring it. The time to give it attention—*NOW*.



FROM AN ARTURA IRIS PRINT

*By Louis E. Allen
Rochester, N. Y.*





FROM AN ARTURA IRIS PRINT

By Louis E. Allen
Rochester, N. Y.



ST. PAUL AND BRIDGE- PORT

On several occasions in the past the National convention and the convention of the New England Association have been held at locations and on dates so near each other that the effect has been felt in the divided attendance and interest. This condition will not exist in 1911, as St. Paul, Minn., selected for the P. A. of A. meet, and Bridgeport, Conn., selected for the meeting of the P. A. of New England, are widely separated.

Preparations for the National at St. Paul are already under way and the record for the past two years will be upheld if ability and activity on the part of the officials is a factor in the success of an association meeting. On account of the location of St. Paul, it is reasonable to suppose that the majority of attending members will be from the middle west and southern states, and this supposition is strengthened by the new turn of affairs in New England which offers an opportunity to the photographers of the Eastern states to attend a good convention without making the long trip to St. Paul.

With Bridgeport as the next meeting place and Jack Garo at the helm, the New England Association has a good foundation upon which to build a 1911 success.

Boston and the Mechanics Building, Copley Square, etc., have had their run, for a time at least, and a change of location will inject new interest into the coming meet. Bridgeport will afford ample accommodations and is a live town, and further than that Bridgeport has already extended a cordial greeting to the P. A. of N. E., assuring the visiting photographers of a warm welcome and every courtesy.

The New England Association is fortunate in securing for president a man so well known and popular as John H. Garo—a photographer of ability and a genial, hard working leader who now that he has finally been induced to accept the burden of office, will make good.

In President Harris the P. A. of A. is also fortunate, as Mr. Harris has been active in convention work and is fully familiar with all the details of the work he has in hand. His executive ability and initiative will assist him greatly in shaping things to his way of thinking and his way will undoubtedly be the right way.

We wish a full measure of success to Mr. Harris, Mr. Garo and the presidents of the various associations in their work for the 1911 meetings and further than that we will as usual help to *make* the 1911 association work a success by hearty co-operation and generous support.

STUDIO FURNITURE

Just a few more pieces of the English Chippendale pattern Eastman Studio Chair and Eastman Posing Stool left. This lot is limited to 200 pieces of each and when exhausted no more will be available.

These pieces have gone into many of the better studios and are giving complete satisfaction.

The design is artistic and graceful and lends itself nicely to photographic portrait work, to say nothing of the adjustable height to suit both tall and short sitters. The height may be changed 2 inches in a convenient manner by simply attaching or detaching the two inch blocks at the end of each leg (see illustrations).



This can be done instantly and the appearance of the furniture is not affected. The advantage of this adjustable height feature will be appreciated by those who have had trouble in posing a tall sitter in a seat too low, or vice versa.

This furniture has still another advantage. It is real furniture, not merely a skylight accessory. It can be used in any part of the studio and is both ornamental and serviceable. Both pieces are of beautiful mahogany finish, upholstered in Chase leather and exquisitely carved.

To secure this set don't delay but order at once. Your dealer can supply you.

THE PRICE.

Eastman Studio Chair	\$25.00
Eastman Posing Stool	15.00

SHOWING SAMPLES

SIn your reception room you have a line of sample prints, showing, at different prices, the range of styles and sizes you produce.

When a patron or prospective patron drops in to see what you are making, and you display this sample line to them, start at the top and come down. In other words, show them some of your leaders—your best work first. They may not want to pay for that class of work, and if such is the case, they will probably hesitate before expressing themselves. Don't let them hesitate. As soon as you notice signs of hesitation, show them the next best style and watch for further symptoms, and proceed in this manner, downward through the line, until you notice that interest predominates their demeanor. When a customer appears to be interested, you have undoubtedly shown a sample that meets with his approval and which he can secure at about the price he is prepared to pay.

As you talk with each customer and are descending the scale of price, comparing and discussing the different styles, don't speak disparagingly of the style that brings the lesser price. If the customer can't see the difference or cannot pay the difference in price for the better style, he must not be discour-

aged in his opinion of the style which can be purchased at the more modest sum. Every style you show should be spoken well of and on the matter of taste or preference basis.

Never form your own opinion as to the price a customer will pay for pictures, as you may underestimate and not only lose the sale of the higher price style, but at the same time, the customer may resent being shown the cheaper kind. If price is a factor in the transaction, it is surely easier and safer to start at the top and come down—easier to sell a moderate price picture after talking high prices, than to sell a moderate price picture after talking low prices.

One more point that is vital. Have confidence in the merit of your photographs. Keep your sample line up to the highest standard of quality you can produce. Apologies for the condition or quality of any sample will destroy confidence in the patron, and every sample you show should be right, so that you can stand back of it with a feeling of confidence that will be transmitted to the customer.

A good line of samples for display, confidence in their merit, a sincere desire to serve customers to their best interests and courteous treatment, will yield the largest percentage of sales and build a substantial business on a firm foundation.



FROM AN ARTURA IRIS PRINT

*By Louis E. Allen
Rochester, N. Y.*



THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.

C. K. Co., Limited.



HE may be near—he may be far away, but a good portrait of you will surely be appreciated and may bring one in return.

We shall be pleased to show you our wide variety of styles and mountings. An appointment for a portrait will be optional *with you*.

**THE PYRO
STUDIO**

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910



Rochester, N. Y. - - - - - - Oct. 4, 5, 6

Detroit, Mich. - - - - - - Oct. 11, 12, 13

Peoria, Ill. - - - - - - Oct. 18, 19, 20

Louisville, Ky. - - - - - - Oct. 25, 26, 27

Memphis, Tenn. - - - - - - Nov. 1, 2, 3

Evansville, Ind. - - - - - - Nov. 8, 9, 10

Effingham, Ill. - - - - - - Nov. 15, 16, 17



It is only worth our while to spend the time, and money that we do in the scientific testing of chemicals, and in our careful putting up of those chemicals, because such work and expense means better results for the users of our sensitized products.

This is the mark of extreme care:



Ask the Stock House.

The quality shown in the
finished print is the proof
of paper merit.

ARTURA IRIS

produces prints of highest
quality.



Canadian Kodak
Co., Limited,

Toronto, Canada.



Patrons pay better prices for the exclusive quality of prints made on

EASTMAN

ETCHING
E-B
BLACK

PLATINUM

The beauty and glow of E-B prints captures the fancy of the particular patron who demands the best. The new buff stock now used for coating E-B Platinum has made it still more popular.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers

THE EASTMAN STUDIO REGISTER SYSTEM

DESK BOX

TRANSFER
BOX

A complete and efficient permanent record system for the registering of all customers and the keeping of all studio accounts including cash transactions.

Convenient, speedy and not at all complicated

The outfit consists of two handsome oak cases with a full set of cards and directions for use, and sells for \$5.00, at your dealer's. Every success is built upon system, and this outfit is system in a nutshell. Order to-day.

THE EASTMAN KODAK CO.

ROCHESTER, N. Y.

Enlarged prints from portrait negatives sell readily, provided the prints are good. Permanent prints of best quality are made on

Eastman Permanent Bromide

CANADIAN KODAK CO., Limited,
Toronto, Canada.

All Dealers

Every studio want can be
supplied from our stock

Headquarters for all
products of the
Canadian Kodak Co., Limited.
Canadian Card Co.

Mail orders our specialty.

The D. H. Hogg Co., Reg'd,
MONTREAL, CANADA.

For the best man in town—

EASTMAN

ETCHING
ES
SEPIA

PLATINUM

In Eastman **ES** platinum we offer a sepia platinum paper of highest quality—a new hot bath sepia, rich in tone and printing quality—a pure platinum paper coated on buff stock in two surfaces—smooth and rough.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

At your dealer's.

When you want it—
RUSH—order from us.

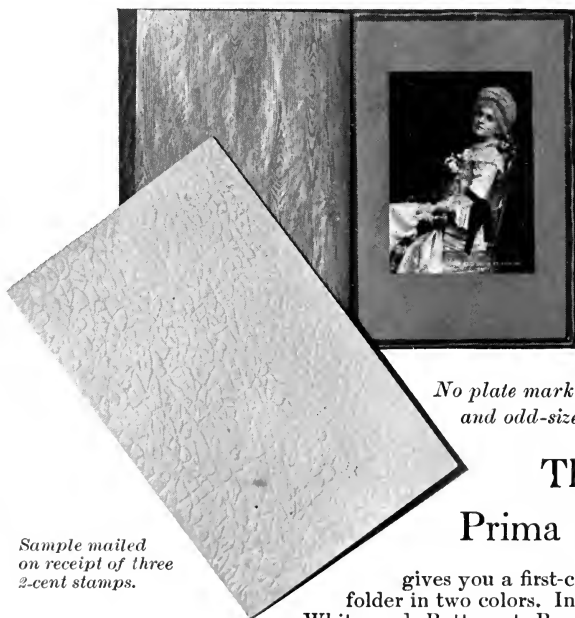
OUR STOCK INCLUDES EVERY REQUISITE
FOR THE PROFESSIONAL.

Aristo, Artura, Velox,
Seed, Royal, Stanley Plates
Canadian Card Co.'s Mounts
Studio Outfits and Accessories

J. G. RAMSEY & CO., Limited,
Toronto, Canada.

One of our Latest Styles for 1910

A Flexible Folder for Sepia and Black and White Tones,
Artura, DiNunzio, Nepera and Backed Aristo.



*Sample mailed
on receipt of three
2-cent stamps.*

*No plate mark for regular
and odd-sized prints.*

The Prima Donna

gives you a first-class flexible folder in two colors. Inserts in soft White and Butternut Brown, narrow border all round. The border harmonizes with the shade of print and mount. Oak tissue, enclosed in a beautiful Walrus pattern cover of extra weight. While it has a soft, flexible feeling, it will stand up just as well as a folder with a heavy insert. Be sure to write for samples.

PRICE LIST

SIZE	SIZE OPENING	SIZE OUTSIDE	PRICE PER 100
A	Cabinet and under	6 x 9	\$5.50
B	4 x 6 and under	7 x 11	6.50
C	Cabinet up to 5 x 8	8 x 12	8.50

MANUFACTURED BY

Canadian Card Co., Toronto, Canada

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



FROM AN ARTURA IRIS PRINT

*By R. M. Wilson
Pueblo, Colo.*



STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE · THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 2

NOVEMBER 1910

No. 9

Avoid under-exposure in negative making and in making prints on developing paper. It is just as impossible to develop detail in an under-exposed negative as it is in an under-exposed print. In either case insufficient light action has taken place and the developer can only reduce that portion of silver acted upon by light.



The year round you need reliable materials, and this is especially so now when turning out the greatest number of pictures without waste of time is important. To be free from the necessity of tracing trouble caused by unreliable materials use the best—the most reliable made. Eastman products are thoroughly reliable.



Have you strengthened the weak spots in your system to stand the strain of the coming rush? Are you prepared to turn out more and better pictures than you did last year? You know

where the work piled up during the last busy season and methods to prevent a recurrence should be immediately adopted. Be prepared to properly handle everything that comes your way. This means money to you.



In the operating room during the rush to come you will need a reliable plate—a plate that has proved itself trustworthy and dependable. Seed "R" is such a plate and its use insures good negatives even under trying conditions.



And Royal Dry Plates are also good reliable plates for winter use. They possess speed and are orthochromatic, rendering negatives in which color values are apparent—negatives of beautiful gradation and of excellent printing quality. Royal is the name and your dealer will supply them.

COPYRIGHT LEAGUE

"Established to secure and protect photographic copyrights, to suppress piracies and generally to promote the interests of the profession"—such are highly commendable aims and objects of the Photographers' Copyright League of America, of which Mr. B. J. Falk is president and Mr. Joseph Byron treasurer. Mr. Byron is giving much of his time to the interests of the league, and in a recent letter puts the case very clearly: "Just as the American photographer needs the backing of the League, so does the League, to be of full service, need a large National membership."

Mr. Byron also encloses the following interesting letter:

Milwaukee, Sept. 9, 1910.

Mr. Joseph Byron,
Marbridge Building, N. Y.

Dear Mr. Byron:

Inclose you N. Y. drafts of \$8.90, \$3.90 of which is for bill for copyright form books, which please receipt and return to me. The \$5.00 is for a year's dues in the League.

Beyond all question, from my point of view, the League can only attain its fullest value on the basis of a large and representative national membership. Many members mean weight and influence; moreover, a big member roll means a solid financial backing. We need both. With them the League may be a power; without them it is a little more than a nullity. Now comes the question—how are we to attain that desirable result?

The League should have an assured income of at least \$5000.00 a year;

two of the important measures it would make possible being: (a) the employment of a secretary, who should devote his entire time and energy to the voluminous League correspondence and the cognate duties that would inevitably accrue; (b) retaining the service of a competent copyright counsel to whom all legal questions could be referred without charge to individual members. Now, if the minimum annual dues are fixed at a dollar a member, roll of 2500 gives us a fair start toward the end we are aiming at. It is understood, of course, that any increased amount of dues is purely optional with any member. But, on a one dollar basis, the revenue of such a member roll falls far short of what is needed and makes it necessary to make up the deficiency by a call for extra contributions from those who most earnestly appreciate the task by which the League is confronted.

This plan, being dependent upon certain conditions, is not a satisfactory one, and it puts the League in the position of "passing the hat round" in a fashion that might not be hurtful to the feelings of a professional beggar, but is certainly not befitting the dignity of an important and self-respecting organization.

What is wanted—and needed—is a stable and assured revenue. Might it not be practicable to ensure it by a plan of graduated dues? It is only fair, anyway, that they who derive the greatest benefit from the work of the League should be the most liberal contributors to its support.

Most of them are already, and I feel little doubt that many of them would engage to contribute dues ranging from \$5.00 to \$10.00 a year until such time as the increased member roll of the League would bring in sufficient single annual dollars to ensure a good working capital.

As a means of obtaining the de-

sired wider interest and support, I would suggest that each State organization take up the matter and join the League in a body. The trade magazines also should be interested and urged to boost the League and keep its work and aims in prominent evidence. They should be "fed" with frequent items and articles on League matters; lists of members; copyright legislation, etc., etc.

My letter has spun out longer than I thought for, but as it clearly outlines my views, I guess no harm is done.

With best wishes for the League's successful future, believe me

Cordially yours,

(Signed) S. L. STEIN.

Further information as to the benefits to be derived by the profession as a whole and by individual members may be had by writing to Mr. Joseph Byron, Marbridge Building, New York.



HOLIDAY DISPLAY

The Christmas season is fast approaching and the shop windows will soon be filled with seasonable suggestions. The photographer's street case should also be arranged suggestively if it is to take its place in the general appeal to the public eye for Christmas business.

Photographs are very suitable as gifts, but this fact must be emphasized in an attractive manner. The showcase display should be connected with the Christmas idea in a way that will suggest the desirability of photographs as Christmas gifts.

Neatly executed signs or placards, not too large, may be used in the case with the photographs, calling attention to a certain style at a certain price, which will make an acceptable Christmas gift, and on these little notice cards or signs mention should be made of the many other styles you are exhibiting to those interested enough to step inside.

These reading notices may be decorated with real holly or holly designs, which is probably the best known emblem of the Christmas season.

The holly will attract the eye to the argument you present on the cards and the sample photographs—if good—will clinch the argument and convince the possible patron that photographs are the proper thing to add to the Christmas list.

The leather novelties for photographs made by Taprell, Loomis & Co., Chicago, will swell the Christmas profits, and a post card request to them will bring you full information in regard to these leather goods.

Now is the time to plan your Holiday Season displays and put them into effect. The studio show case should be among the Christmas displays that meet the eye of the Christmas shopper. It is not too early to attract the attention of Christmas buyers and turn their thoughts in the direction of you and your studio.

ON GETTING ALONG

BY THE OFFICE BOY

A man came in yesterday and ast the Boss wuz he goin' to do any Christmas advertisin', and the Boss says your a little early, ain't you? an' the man says no, I guess not, Christmas is nex' month; an' the Boss says, Oh, I thot you meant Christmas nex' year: I've *been* advertisin' for *this* Christmas for three months.

Things is getting easy for me now, every once in a while the Boss gets a order to go to some folks' home an' make some pitchers, an' I uster have to hustle roun' an' dig up pieces of rope and string, an' a hammer an' tacks, and lug along a ole backgroun' and fuss an hour gettin' it so it would stay put up, an' when I got it up the Boss would want it somewhere else, or the lady would want the pitcher taken in some other room. Gee! when I uster get back to the studio I wuz all in. Couple of months ago he b'ot one of them Eastman Portable Backgroun' Carriers, an' some grounds to go with it. Say they are a cinch, the hole works all fold up jus' like a music rack an' you can set 'em up an' place 'em anywhere you want 'em in a jiffy, and the outfit looks classy too. When you have to go dubbin' roun' in folks' home drivin' tacks and hangin' up things an' fussin',

they don't think your so mutch.

The Boss says he can get five dollars a dozen more jus' on the looks of his outfit now.

Say, aint that book of Ry Phillips grate stuff. The Boss got a copy an' put it on the table in the reception room. A lady ast the Boss wuzent he afraid to have that book where all his customers could see what slick work the folks in the book done, an' he says no, if all of you can see how good work can be done, it keeps me keyed up to turn out the same kind.

The Boss says, lookin' over and studyin' "With Other Photographers" is the nex' bes' thing to goin' to a convention, an' that if you did go the book keeps you freshed up.

The Boss says he's going to give me a copy to take home and study—jus' watch my smoke then—I'm goin' to be a real operator.

When I first came to work here, for the Boss he says to me, "Jimmie, I'm hirin' you for errand boy, an' if you ever want to be anythin' more than a errand boy you got to start by bein' a first class errand boy," and he says watchin' the clock for quit-tin' time don't get you nothing but a chance to quit for keeps.

The Boss says, "a job in the hand is worth too in the want column."





FROM AN ARTURA IRIS PRINT

*By R. M. Wilson
Pueblo, Colo.*



MAINTAINING PRICES

A SUGGESTION FROM TAPRELL-
LOOMIS

To maintain prices is of vital importance to the success of the photographic studio and to hold the interest of patrons and prospective patrons is equally important.

In the smaller towns where the public is more or less familiar with the style and prices of the studio, something must be done to keep the interest alive and stir up a desire among the people for photographs. The old styles are familiar to passers by who see the show case day after day and they become indifferent if the same style meets their eye each time.

Cutting the price on an over-worked style destroys confidence in the ability of a photographer and lowers the standing of the studio in the estimation of the public. Don't do it.

There are certain standard styles that are always good—that will always sell, but even these standard styles will move faster if supported and helped along by the introduction of new things.

Then, too, there are certain styles which for a time prove very popular but which seem to have had their run. Supposing there are some of these mounts on hand when the demand for them apparently ends—when the interest ceases. They may be withdrawn and after a lapse of

five or six months this same style will again be new and appreciated. This will take care of excess stock and is a much better method than to hold on and try to sell it at a time when interest in it is at end—also a much better method than to cut the price on a style and size that has been put out at a higher price. Cutting the price not only destroys the chance of reviving that particular style in the future at standard price, but it also gets people into the bad habit of waiting until the price is cut on every new style you offer.

The remedy for a condition of this kind, or rather the preventive, is to introduce a new style in mounts as often as the previous style shows a falling off in sales. This is progressiveness and realizing this need of new ideas in mounts, Taprell, Loomis & Co., of Chicago, are to the front with new and good things to interest the patrons of photographic studios.

The Reynolds mount which we illustrate herewith is made in two colors, Sepia and White, suitable for either black or sepia prints. It is a flexible card for "tacked on" prints with old Mezzotint effect produced in harmonious colors.

The illustrations give but a very faint idea of the real worth of these mounts. The Reynolds is a rich reproduction of an old copper engraving and is engraved on silk linen bristol stock.



The Reynolds (square)



The Reynolds (oval)

It is made for cabinet and half cabinet prints, square or oval. It is a flexible card of beautiful proportions that may be sold as it is or in combination with folios such as Taprell-Loomis' Harmony, Saloniere, Repertoire or Standiford. With or without the folios mentioned, the Reynolds will not only maintain the prices you have established for cabinets and half cabinets, but will make it possible to get an increased price.

A trial will prove this assertion and a post card addressed to Taprell, Loomis & Co., Chicago, Ill., will bring full information in regard to the Reynolds and other new things.

To progress with the progressive—to get a full share of new and desirable business—to avoid the fatal mistake of price cutting, ask your dealer often about the new things in Taprell-Loomis mounts or get the information direct from Chicago.



Eastman Permanent Crystal Pyro

A perfect developing agent in crystal form containing just the proper amount of acid preservative. *At your dealer's*

OUR ILLUSTRATIONS

The Artura Iris prints reproduced in this number of *STUDIO LIGHT* are from the studio of R. M. Wilson of Pueblo, Col.

Mr. Wilson is an experienced photographer, having been for twelve years connected with the Chickering Studio of Boston, Mass., prior to going west and opening a studio of his own.

The Wilson Studio has been established six years in its present location and the success which has followed is well merited by the quality of photographs produced. The accompanying portraits show expert handling and the flower study on a following page is still further proof of artistic ability.

Mr. Wilson is a pioneer user of Artura and the reproductions illustrate his skill as a photographer as well as the value of Artura in the production of high grade photographs.



ARTURA TONE CONTROL

Artura Iris is designed to produce a warm tone—a desirable olive black tone—not green black but olive black, and all photographers who have properly handled Iris know that it does produce that tone and at the same time retain its delicacy and full scale of gradation without loss of detail and blocking in the shadows.

Iris will also produce blue black tones and pure black tones by modified development as explained in the manual "Artura Results."

In producing the olive black tone and avoiding the less desirable greenish black tone, some knowledge of the action of Bromide of Potash in the developer is necessary.

For example, an Iris print developed in regular Artura developer containing no Bromide of Potash will develop up flat and weak, having a grayish or bluish appearance. The development will be rapid and the whites of the print will be degraded—fogged. If the print is allowed to remain in the developer a second or two after the image flashes to its full depth, development will continue rapidly and the entire print will quickly become black. To overcome this, Bromide of Potash is added to the developer, acting as a restrainer of development, protecting the unexposed silver in the print from the action of the developer and thus keeping the highlights and white margins pure white.

When only enough Bromide is used to keep the whites clear the print will be cold in tone.

A slight increase of Bromide will give good blacks and still more Bromide will produce the greenish black, not so desirable, and right here is where the mistake is made.



FROM AN ARTURA IRIS PRINT

*By R. M. Wilson
Pueblo, Colo.*



A photographer starting out to produce olive or warm black tones on Iris will mix his developer according to formula or use Artura developer tubes, adding Bromide of Potash as specified. He will then make a trial print and possibly it will be too cold in tone, due to under-exposure or local water conditions which make more Bromide necessary. More Bromide is added and possibly more exposure is given the next print, but the resulting tone is green black, which is not as desirable as the cold black tone previously obtained.

The photographer says to himself, "If I use less Bromide I will get tones too cold to suit me and if I use a little more Bromide I get greenish black tones. I know the added Bromide is causing the greenish tones and yet if I cut it down I fail to get the warm tone I want."

With Artura the rule to follow to produce the desirable warm black is to use plenty of Bromide. Don't stop at the greenish black tone but use enough Bromide to go beyond it into the olive or brownish black tone.

It is not possible to give the exact amount of Bromide of Potash on account of varying conditions. The Iris formula recommending one drop of a saturated solution of Bromide of Potash to each two ounces of developer works well under average conditions, but in some localities

the water, due to alkali or other foreign substance, destroys the balance of the bath and more Bromide is necessary.

Forget all you know about the use of Bromide of Potash in connection with the average developing paper, as with Artura Iris a slight excess of Bromide will not cause muddy tones and blocked prints.

Of course there is a limit to the amount of Bromide that can be used in making prints on Artura Iris, but many successful users report doubling, tripling and quadrupling the normal amount with very pleasing results.

Plenty of Bromide in the developer will have a tendency to slow the development somewhat, but this is really an advantage as it increases the control of prints during development and at the same time produces an image of fine grain and pleasing warmth.



SUNSHINE AND FROST

The size of a convention and convention display does not necessarily determine its success as a convention.

A convention with a fairly large attendance and an equally large spirit of indifference is not as much of a success as a convention of much smaller attendance, pervaded throughout with a genial good-fellowship and active inter-

est in the aims and purpose of the meeting.

Granting these things, which have been felt more or less by every association at some stage of its career, what is the remedy? It lies with the photographers who, as individuals, make up the attendance. Every photographer, when he leaves his studio for a convention, should do so with a good-natured determination to get his money's worth or know the reason why.

The convention program may not be properly arranged to hold the interest of the attending photographers — possibly the right attractions have not been provided, but here again, each individual photographer is as much to blame as those who staged the show.

Many officers find themselves deserted after being elected, and during their term of office, in making preparations for the next meeting, find it practically impossible to discover what is wanted most at the convention to come. Thus left to themselves, they do the best they can under the circumstances, only to find that they have missed the mark.

If photographers as individuals would use their privilege of expressing themselves on the floor of the meeting as to what they think should be provided for the convention of the following year, or if they would reply

to inquiries made by the officers as to their opinion of what should be done, it would tend to make every convention a success.

It is safe to say from observation, that what every association wants most is educational work — practical demonstrations by practical photographers. Wherever such a program has been carried out, sustained interest has prevailed from the morning of the first day until adjournment; but then, this isn't the point we wish to make.

The thing to do is to get together. If you don't like the way things are going, talk it over with another photographer and exchange views; then if you both decide on something, the chances are, it is good and might be brought up at a meeting or given as a suggestion to the incoming board.

Wear a smile and keep your right hand ready to shake with the other fellow when you meet him. Act as though the convention is a good one and as though the next one is going to be better still, and the chances are it will be. Melt the frost by turning on the sunshine, for, after all, that is what makes some conventions more of a success than others, and this same sunshine is what is going to bring you and the other fellow out to next year's meet.



RELIABLE PRINTERS

The convenience of the developing process is not fully realized without a convenient means of duplicating exposures when printing. Success in producing uniformly good prints on developing paper depends largely on accuracy of exposure, and we herewith call to your attention two printing machines, each offering a convenient, reliable and accurate means of accomplishing this end.

Both the Artura Printer and the Century Automatic Printing Machine are giving complete satisfaction in many studios—convincing proof of their merit and desirability.

The Artura Printer is equipped with a special type of arc lamp which furnishes a steady actinic light consuming a minimum



Artura Printer Showing Back Partly Raised

amount of current. The exposures are made by opening and closing a shutter which operates between the light box and printing cabinet. This shutter is of an orange color, semi-transparent and when closed floods the interior of the printing cabinet with a safe orange light, allowing the operator to correctly place the printing paper on the negative.

The Century Machine is equipped with six incandescent electric lamps—five white and one red. The white lamps automatically light and go out with the operation of the back. As soon as the print is in perfect contact with the negative the white lamps are automatically lighted and when the back or cover is released the lamps are automatically extinguished. The red lamp



Artura Printer with Print in Contact

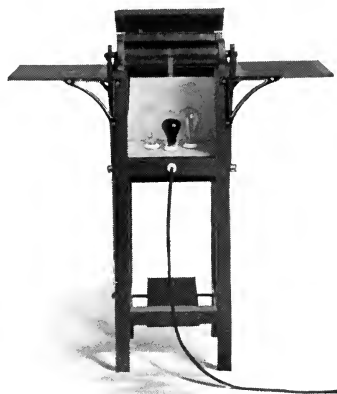
burns continuously to allow for the proper placing of negatives and prints.

For large quantities of work where speed in printing is essential, the Artura Printing Machine being equipped with an arc lamp of great actinic power will prove the most efficient.

The economy of the Century Automatic Printer is a point in its favor, as the printing lamps burn only during the actual exposure. With negatives of average density the exposures are not too long to be perfectly practical, and if speed is a factor Tungsten incandescent lamps may be used. Tungsten lamps supply a more actinic light than the ordinary type of incandescent lamps and both types are interchangeable in the Century Automatic Printer.



Century Automatic Printer, Front View



Century Automatic Printer, Rear View,
Showing Arrangement of Lamps

Vignetting, double printing, etc., are easily accomplished on either machine in a more satisfactory manner than is possible with printing frames. Every need is provided for in both machines and your dealer will give you any further details you may desire.

Right now before the heaviest rush of the year starts you should install one of these machines. Don't delay—you will need it during the rush days when printing room efficiency means dollars and cents.

THE PRICE

The Artura Printer, size 11 x 14, complete with special arc lamp . . .	\$58 50
Ditto, without Special Arc Lamp . . .	38 50
The Artura Printer, size 20 x 24, complete with Special Arc Lamp . . .	75 00
Ditto, without Special Arc Lamp . . .	55 00
Century Automatic Printing Machine, No. 1, size 8 x 10 . . .	25 00
Century Automatic Printing Machine, No. 2, size 11 x 14 . . .	35 00





FROM AN ARTURA IRIS PRINT

*By R. M. Wilson
Pueblo, Colo.*





FROM AN ARTURA IRIS PRINT

*By R. M. Wilson
Pueblo, Colo.*



PLATINUM PERFECTION

Eastman Etching Sepia Platinum is popular with photographers and patrons alike. With photographers because of its quality, reliability and simplicity and with patrons because the prints possess a rich, rare tone—a delicacy and beauty of finish beyond anything in sepia prints they have ever seen.

Etching Sepia produces prints of real artistic merit—prints that appeal to people of refinement—prints that will add tone to the best work of every photographer and prints that will sell at top-notch prices.

Eastman Etching Sepia Platinum produces prints in sepia equalling in printing quality the warm black prints produced on Eastman Etching Black.

Both of these excellent platinum papers are coated on buff stock in two surfaces, smooth and rough.

For the smaller sizes in portraits the smooth surface is the most desirable and for the medium and larger size prints the breadth and softness of the rough surface is ideal.

Let Etching Sepia and Etching Black assist you in securing and holding the best patronage in town. They are made specially for that purpose and are doing all that is claimed for them.

By giving E-S and E-B a per-

manent position in your studio you are adding two business bringers to your corps of assistants—two assistants capable of producing the greatest amount of profit.

The most desirable business comes to those photographers who make the strongest bid for it. Raise your bid with the two platinum papers that will make friends for you among the most desirable patrons.



LOST

Just too late for insertion in the October number of *STUDIO LIGHT* we received a communication from M. C. Bennett in which he states that a suit case belonging to him was removed from the office of the Y. M. C. A. at Indianapolis during the Eastman Professional School held in that building Sept. 13, 14, 15. The suit case contained a book of sample coupons, also many letters of recommendation from photographers of Indiana, Illinois, Michigan and Ohio.

Mr. Bennett requests that he be notified in case any one should present this book and represent themselves to be him.

A communication addressed to M. C. Bennett, in care of Carver Art Studio, Alexandria, Ind., will reach him, and any information in regard to the missing suit case will be appreciated.





FROM AN ARTURA IRIS PRINT

*By R. M. Wilson
Pueblo, Colo.*



LATITUDE

Tank development and Seed Plates have solved the problem of perfect negative making.

Exposure, of course, is an important thing in the making of a perfect negative and the more latitude of exposure a plate has the easier it is to secure a perfect result. The latitude of Seed Plates has always been a feature of the brand and the Eastman Plate Tank and tank development give the operator the benefit of that latitude.

These claims are based on facts and are demonstrated weekly in the Eastman Professional School of Photography. At the school recently held in Rochester the instructor in posing and lighting demonstrated the latitude of tank developed Seed Plates by posing and lighting the subject and then, without changing the pose or lighting, making three negatives, giving the first two seconds exposure, the next four seconds and the last one six seconds. All were placed in the tank at the same time and developed twenty minutes. The only difference in the three negatives was density and this difference was slight. Prints were made from the three negatives on Artura Iris and it was impossible to tell one print from another, so near alike were the three negatives in printing quality.

To make the demonstration complete the attending photographers were invited to inspect the negatives and prints carefully and determine if possible which print was made from any one of the negatives. The invitation was accepted by several photographers but not one would venture an opinion.

Week after week this proof of Seed latitude and Tank certainty is demonstrated—substantial proof of all claims made for this method of negative making.

Now of course we don't advocate a six second exposure when a two second exposure is estimated as correct and the demonstration is not made with the idea of advising such an unnecessary abuse of a good method and good material, but there are times when your negatives are not all properly exposed—times when light conditions have been unfavorable or an error in the judgment of light intensity is made. The purpose of the demonstration is to illustrate how far you can go wrong and still be right when you are backed up by good reliable methods and material.

Another purpose of this demonstration is to prove the fallacy of coddling various exposures during development and the moral that cannot help to forcibly follow is—trust your negatives to tank development and use Seed plates.



FROM AN ARTURA IRIS PRINT

*By R. M. Wilson
Pueblo, Colo.*



THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



Let your Christmas gift to relatives and friends be a portrait of the little ones in whom they are so interested. It will be appreciated.

To secure the best service and full attention to detail come now before the rush.

The Pyro Studio.

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1910



Memphis, Tenn. - - - - - - Nov. 1, 2, 3

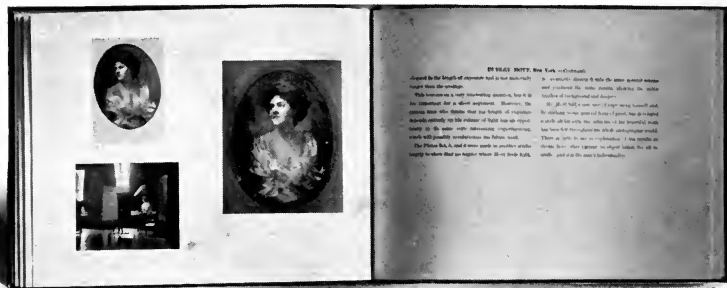
Evansville, Ind. - - - - - - Nov. 8, 9, 10

Effingham, Ill. - - - - - - Nov. 15, 16, 17



The Eastman School of Professional Photography closes a successful term for the season of 1910 at Effingham, Ill., on the above dates and will again take up the work early in 1911.

Those photographers who have attended the school have found it a thorough and practical course conducted in an instructive manner—a course treating on both the technical and business problems of the day.



With Other Photographers

By *RYLAND W. PHILLIPS*

You need this interesting, instructive book on the principles of portrait making, showing and describing the operating methods used by twenty-five leading photographers.

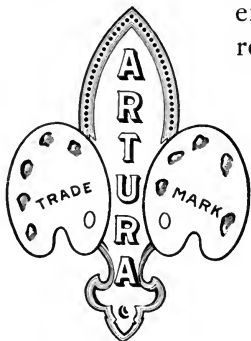
Beautifully printed on 9 x 12 India tint paper, profusely illustrated and handsomely bound in cloth. Price, \$2.50 at your dealer's.

CANADIAN KODAK CO., Limited,
Toronto, Canada.

For the highest class enlargements.

CARBON BLACK ARTURA

A little slower to print—a lot quicker to deliver. No other paper gives results in enlargements so closely resembling a contact print.



Canadian Kodak
Co., Limited,

Toronto, Canada.



Chemicals of proper strength,
carefully tested to preserve
the high quality of our sensi-
tized materials, bear this seal:



Their use is your protection.

Canadian Kodak Co., Limited,

TORONTO, CANADA.

All Dealers

For the best man in town—

EASTMAN

ETCHING
ES
SEPIA

PLATINUM

In Eastman **ES** platinum we offer a sepia platinum paper of highest quality—a new hot bath sepia, rich in tone and printing quality—a pure platinum paper coated on buff stock in two surfaces—smooth and rough.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

At your dealer's.

To secure developing paper
prints of good gradation and
color use



ENOL

In combination with
hydrochinon, Enol is
a vigorous, durable,
developing agent.

Enol-hydrochinon
developer is clear and clean.
Excellent for negatives too.

ORDER A TRIAL BOTTLE TO-DAY

THE PRICE

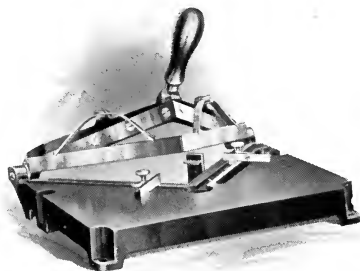
1 ounce, - -	\$.60	1/2 pound, - -	\$4.25
4 ounces, - -	2.25	1 pound, - -	8.00

CANADIAN KODAK CO., Limited

All Dealers

TORONTO, CANADA

A time saver for your studio.



EASTMAN MASK CUTTER No. 2

With this device masks of all sizes up to 10 x 12 are quickly and accurately cut. Easy to operate and a convenience that should not be overlooked.

Price, \$10.00. Order it now from your dealer. Complete instructions come with it.

Canadian Kodak Co., Limited

Toronto, Canada.

Every Professional Need Supplied

Aristo, Artura, Velox,
Seed, Royal, Stanley Plates
Canadian Card Co.'s Mounts
Studio Outfits and Accessories

Your mail order will receive
prompt attention—We have the
facilities for quick service.

J. G. RAMSEY & CO., Limited,
Toronto, Canada.

CENTURY



Not much time now until December 25th.
Write your dealer *to-day* about that new Century
Studio Outfit for the Holiday trade.

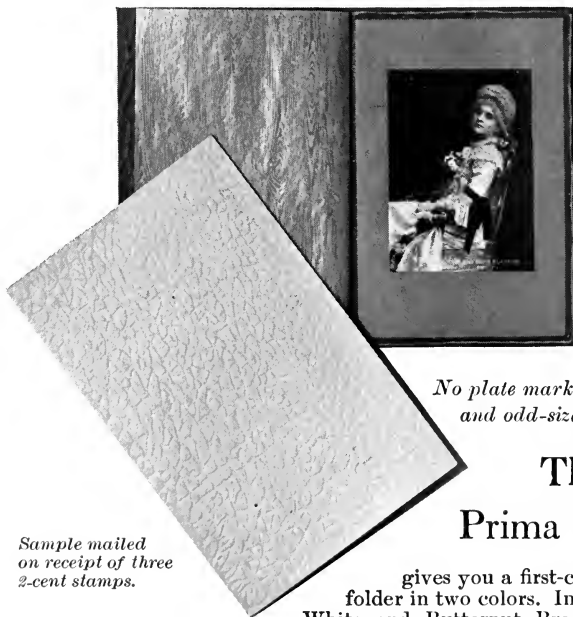
CENTURY CAMERA DIVISION

EASTMAN KODAK CO.

ROCHESTER, N. Y.

One of our Latest Styles for 1910

A Flexible Folder for Sepia and Black and White Tones,
Artura, DiNunzio, Nepera and Backed Aristo.



*Sample mailed
on receipt of three
2-cent stamps.*

*No plate mark for regular
and odd-sized prints.*

The Prima Donna

gives you a first-class flexible folder in two colors. Inserts in soft White and Butternut Brown, narrow tinted border, with deckled edge all round. The border harmonizes with the shade of print and mount. Oak tissue, enclosed in a beautiful Walrus pattern cover of extra weight. While it has a soft, flexible feeling, it will stand up just as well as a folder with a heavy insert. Be sure to write for samples.

PRICE LIST

SIZE	SIZE OPENING	SIZE OUTSIDE	PRICE PER 100
A	Cabinet and under	6 x 9	\$5.50
B	4 x 6 and under	7 x 11	6.50
C	Cabinet up to 5 x 8	8 x 12	8.50

MANUFACTURED BY

Canadian Card Co., Toronto, Canada

Aristo Motto

“WE believe permanency is the
Keystone of Photographic
Success, and all brands of paper
bearing our *Trade-mark* are manu-
factured on this principle. We hold
our consumer's reputation and suc-
cess identical with our own. We
surround both with every safe-
guard known to chemical science
and our own experience.”



1910 KODAK ADVERTISING CONTEST

First Prize—Class A

By William Shewell Ellis.

STUDIO LIGHT

— INCORPORATING —

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

Vol. 2

DECEMBER 1910

No. 10

Here's hoping that the year 1910 will prove a successful one for you, and that the year 1911 will see you progressing with the progressive to another success. We wish every photographer a merry Christmas and a happy, prosperous New Year.



And don't forget to lay in a sufficient supply of plates, paper and chemicals. During the middle and latter parts of this month delays are numerous—delays caused by congestion in all lines of traffic. Avoid delays by ordering what you will need from your dealer *now*.



Now for the harvest. A busy month to come but a profitable one for those photographers who are prepared to handle the rush—for those photographers who have selected good reliable materials to carry them through.



Just because business is good don't stop advertising. The cut on page 25 used in a local paper will bring in those who desire group pictures. Send for it now, as it should appear before the holiday reunions are over.



We believe that every photographer knows the important part that chemicals play in the production of the finished picture—knows how utterly impossible it is to produce quality results on even the best plates and papers with inferior chemicals. To protect the quality of our plates and papers—to protect you from loss of quality in the finished results, we supply carefully tested chemicals. When you order from your dealer specify C-K tested chemicals and look for this mark on the package.



THE WINNERS

AWARDS IN THE KODAK ADVERTISING COMPETITION

The first, second and third prize winners of Class A in our Kodak Advertising Competition, went to men who have won prizes before in these competitions. Moreover, all of the five prizes in this class went to New York and Philadelphia, and the winner of the first prize, Wm. Shewell Ellis, was winner of the first prize in last year's competition.

For this seeming favoritism we have no apologies to offer. The judges did not know, until their task was finished, to whom they were making the awards as the prints they passed upon were merely numbered. In no case did the name of the photographer appear upon the print.

When the awards were completed our advertising manager, who acted as clerk to the judges, took off the numbers, referred to his list of competitors and then told the judges who the winners were, with the remark that it was rather unfortunate to have the prizes go so regularly to so many of the same people in the same part of the country.

To this remark Mr. Geo. H. Hazen, of the Century Magazine, said: "It may be unfortunate, but there's one thing sure. It proves that your competitions are on the level. If you were playing politics with them you

would pass the prizes around the country."

In Class B, Philadelphia is again twice represented, but the first prize goes to San Francisco, second prize to Ohio, third to Illinois, and fourth and fifth to Philadelphia. The only former winner to take a prize in this class was Mrs. Nancy Ford-Cones of Loveland, Ohio. Mrs. Cones has probably taken more photographic prizes than any⁹ other woman photographer in the United States.

The results in Class A are highly satisfactory to us so far as this competition is concerned. We foresee, nevertheless, that on account of the prizes having so often gone to the same people other contestants are likely to become discouraged. To absolutely offset this our 1911 competition will have a new feature—no one who has ever taken a prize in Class A will be permitted to again compete in Class A, but they will be entitled to compete in the "Grand Prize Class," which class will be open only to Class A winners of former years. The exact details have not been decided upon, but they will be interesting—and fair to every competitor.

The winners for 1910 were:

CLASS A

<i>First Prize</i> —Wm. Shewell Ellis, Philadelphia . .	\$500.00
<i>Second Prize</i> —H. E. Lawson, New York . . .	400.00

<i>Third Prize</i> —F. & C. A. Maynard, West Philadelphia	250.00
<i>Fourth Prize</i> —R. T. Dooner Philadelphia	150.00
<i>Fifth Prize</i> —A. F. Bradley, New York	100.00

CLASS B

<i>First Prize</i> —R. B. Marsh, San Francisco	\$300.00
<i>Second Prize</i> —Nancy Ford Cones, Loveland, O.	150.00
<i>Third Prize</i> —R. J. Barber, Bloomington, Ill.	75.00
<i>Fourth Prize</i> —Dr. Robert Nones, Jr., Philadelphia,	50.00
<i>Fifth Prize</i> —Mrs. N. A. H. Bromley, Philadelphia	25.00

JUDGES

F. R. Barrows, ex-president of the P. A. of A.; G. W. Harris, president-elect of the P. A. of A.; Geo. H. Hazen, advertising manager Century Magazine; Robert Frothingham, advertising manager Everybody's Magazine and the Butterick publications; Walter R. Hine, vice-president and general manager Frank Seaman, Inc.

The 1910 competition brings forth ten prize winners of advertising merit. It is true that many beautiful pictures, good to look at, were passed by the judges because they told no story—carried no idea, or because their story telling and idea conveying qualities were not as strong as the winners.

We mention this to again impress upon the minds of our readers the vital importance of making pictures that tell a story—otherwise, though technically good, they fail for advertising purposes.

The first prize picture, Class

A, breathes of quality and luxury in connection with the pleasure of Kodaking and will appeal to people of refinement and culture.

The second prize, Class A, tells of the pleasure of the children at home with a Kodak.

The third prize, Class A, strongly illustrates the witchery of the Kodak. Note the intense interest displayed by the entire group.

The fourth prize, Class A, tells the story of outdoor days with a Kodak and illustrates the use of the Film Tank for development—tells the story of Kodak simplicity and convenience.

The fifth prize, Class A, is decorative and shows the Kodak in use. This picture is full of action and the interest centers on the Kodak as it should.

The first prize, Class B, is a Brownie picture. The barefoot boy, care free and happy, going a fishing, carries with him a Brownie Camera. Every happy boy should carry a Brownie on every outdoor pleasure expedition, for play time is Brownie time. The picture speaks of happy-go-lucky boyhood days and links the Brownie with those days in a way that will sell Brownie Cameras.

And so on down the list, all the pictures show the Kodak or Brownie in use or weave them into the story the picture tells. To do this the winners have, as a rule, gone into every-day life—into the home and out in the open—



1910 KODAK ADVERTISING CONTEST

Second Prize—Class A

By H. E. Latson.

to places which would naturally prove attractive to users of the Kodak.

Illustrating advertisements with photographs we strongly contend is correct, as the truthfulness of the reproduced photograph creates a stronger interest than an illustration drawn from the imagination of an artist. Readers of magazines instantly recognize this photographic truthfulness when looking through the advertising section of their favorite publications, and it not only arrests their attention but carries conviction, as they know the illustration must be a truthful representation of the goods advertised.

The appearance of our photographic illustrations in current publications will undoubtedly influence other advertisers to turn to the photographer for illustrations, as the advertising value of the illustrative photograph cannot be overlooked by any advertising man who is backed by goods of merit—goods that can be advertised in a truthful manner—goods that do not suffer by being shown through the eye of the camera.

One campaign for photographic illustrations for advertising purposes which comes to our attention has just reached a successful conclusion. This campaign was a prize contest conducted by the Beech-Nut Packing Co. of Canajoharie, N. Y.

We are informed that this contest brought in more than a thousand pictures from professional photographers from which three prize winners were selected. Of the remainder nearly forty were purchased, and all of these pictures will be used in illustrating the advertisements of this concern.

Although we are not familiar with the details or conditions of this particular contest, we will venture to say that the successful pictures were those suggesting in a pleasing manner the use of Beech-Nut products, just as our 1910 prize winners suggest the pleasures, the simplicity and convenience of the Kodak.

There is money in the illustrating field for every photographer, and now that the use of photographs in advertising is established, the demand for good pictures will increase.

Studying and analyzing the pictures reproduced in this number of STUDIO LIGHT will assist you in determining the underlying principles of successful advertising picture making.

When you have learned what these principles are—when you have a broad hold on the subject, the rest is easy, as pictures made accordingly are saleable at a price worth while.

A safe rule to follow is to make the product to be advertised the feature of the picture—the center of interest. Simplicity

makes the picture stronger. Avoid unnecessary detail. Good composition is an essential feature of every picture and the general rules of composition apply in the making of advertising pictures.

We shall continue to champion the use of photographs in the preparation of advertising copy and to use photographic illustrations in connection with our advertising.

Watch these columns for notice of conditions governing our 1911 Kodak Advertising Competition. They will interest you.



ENLARGEMENTS

Every photographer operating a studio has an opportunity to make extra profits with enlargements.

Many regular sittings provide excellent negatives for enlarging and many sitters can be convinced that they want an enlarged portrait if brought to their attention at the proper time and in the proper manner. Probably the best time to select for talking enlargements is at the time the complete order for contact prints is delivered. At such a time they are pleased with your ability as a photographer, or at least they should be if the prints are properly finished and delivered when promised.

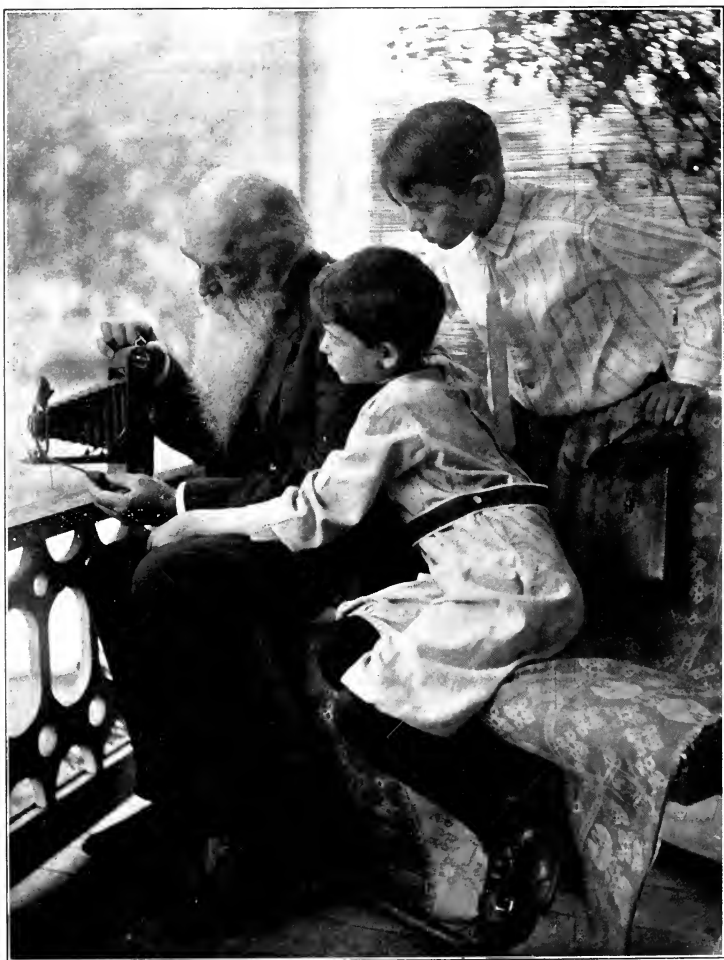
It may be presumed that all photographers know their patrons

and must necessarily adopt methods for the sale of enlargements that will suit the conditions. There is a demand for enlarged portraits and there is a proper time to call them to the attention of patrons. Just who among the patrons is the most likely to be interested and just when to suggest the purchase of an enlarged portrait to those patrons is a thing to be decided by the photographer.

Now, granting that there is a sale for enlarged prints at a profit the first thing—in fact the all-important thing—to consider is the quality and reliability of the paper used in making them, and here we call attention to Artura Carbon Black.

This brand of Artura is made in a variety of surfaces and for enlargements the Matte and Rough Matte have proved to be the most popular. Carbon Black Matte is a regular weight paper having a very slight grain. Carbon Black Rough Matte is a double weight paper having a light grain—just rough enough to take up the enlarged defects of retouching, etc., and produce a smooth print. Both Matte and Rough Matte have a slight sheen or lustre and retain, when dry, the brilliancy and transparency of the wet print.

Artura Carbon Black is not a Bromide paper, but a Chloride, and possesses great latitude of exposure combined with a rich



1910 KODAK ADVERTISING CONTEST

Third Prize—Class A

By F. and C. A. Maynard.

printing quality. Enlarged prints on Carbon Black rival, in quality, contact prints from the same negative.

Carbon Black, although a very rapid paper, requires a somewhat longer exposure than Bromide papers. The additional exposure is well warranted by the results secured.

Getting down to "hard pan" what you and your customers want is enlargements of quality. You want them because you know they will deliver and your customers want them because the quality appeals and creates a desire for possession. So far your interests and the customers' lie in the same direction, but right here the ways part. Your customer is not at all interested in the method you use, while you are vitally interested. The difficulties which you may encounter, or the ease with which you produce the finished print, is a proposition which is strictly up to you and the latitude, the firmness, the reliability, the clearness and above all the beautiful rich printing quality of Artura Carbon Black recommends it strongly for your consideration.

Just a word in regard to exposure and development. The exposure should be full so that the print will develop freely to the proper depth. An enlargement that is starved in exposure and forced in development will be flat and weak. It may be said

of Carbon Black that an exposure anywhere near right will produce a good print. The latitude is remarkable.

A thorough try out of Carbon Black for enlarging purposes will convince you of its all around reliability and superiority.

Order a trial dozen of Matte or Rough Matte to-day and let it prove to you the merit of Carbon Black.



GETTING TOGETHER

BY THE OFFICE BOY

The Boss went to the Photographers' clam bake yesterday an' he said he had a fine time an' then he sent me out for two bottles of bromo seltzer.

The Boss says that when he first came to this town the other photographers dident know nothin' about each other, an' wouldn't even swim in the same ocean with a competitor—whatever that is.

The Boss says gettin' a line on what the other fellow is doin' when you don't know him is like lookin' at a ripe tomato through a piece of red glass—you can look a lot but you don't see much.

The Boss says gettin' together is the only thing—if you're the biggest man in town you don't care what the other fellows fin' out, an' if some other fellow's the biggest you *jus' got to* know

what he's doin', an' that if you all know each other, you'll all do better work, an' that's what keeps the town folks to home when they want pitchers.

When the Boss first came to town he went out to get acquainted with the other fellow, an' he goes into his studio and interduces himself, an' the other fellow he says, gruff like, "wuz you lookin' for somethin'?" and the boss, he says, "Yep, I'm lookin' for a right hand?"—"Lookin' for a right hand," says the other fellow, "what for?" an' the Boss says, "Oh, jus' to shake it," and then the other fellow gets wise, an' they shake an' fin' they both belong to the same lodge an' they've been frens ever since. Firs' thing you know *all* the photographers in town wuz acquainted with each other, an' dropped in to visit jus' as nacherel.

Las' winter jus' before Christmas the water pipes bust in one of the studios an' all the other studios tole the man to come rite over an' use their dark rooms, an' they didn't lose no time a tall. The Boss says if one studio fails to deliver on time, every disappointed customer will tell ten people an' then every studio in town will suffer.

The Boss says a whole lot of good birds can roost on one limb if they get together.



EXPOSURE, DEVELOPMENT AND TONE

The tone of Artura Iris, or for that matter Nepera and Bromide papers, depends entirely on development.

Iris having the greatest known latitude in both exposure and development is most easily controlled, and the following, while applicable in a general way to the other papers mentioned, is written with special reference to this peerless brand of Artura:

Taking three prints from the same negative on Artura Iris having different exposures, using normal developer throughout, it will be noticed that the print having the most exposure will have the warmest tone. In making this test the three prints should of course be developed to the same depth.

We will say that the first print is under-exposed and forced in development before it reaches the proper depth. This print will be cold in tone.

The second print is given about normal exposure and develops to the proper depth without forcing. This print will have the normal olive black tone.

The third print is somewhat over-exposed and will reach the proper depth before development is complete. This print will have more warmth or olive black than either of the other two.

Thus it will be seen that the



1910 KODAK ADVERTISING CONTEST

Fourth Prize—Class A

By R. T. Dooner.

relation of the two factors, exposure and development, determine the tone of the finished print.

Normal developer is intended for normal tones, and with normal developer no other tones should be attempted as the quality of the print will be affected.

For cold tones use the developer recommended in the Artura manual "Results." Cold tones are not generally in demand, although in some instances they are desirable. For this reason we will not take up the production of cold tones here.

Normal tones are produced by the use of normal developer, provided prints have been given normal exposure. When prints develop to the stopping point and are then of proper depth, they have been normally exposed.

Warm tones—brownish olive tones are produced by giving more than normal exposure and using an excess of Bromide of Potash in the developer to restrain its action, thus giving the operator full control of the development of the fully timed print. Cutting down the normal amount of Carbonate by at least one-half will also slow the action of the developer.

The exact increase in the amount of Bromide and decrease in Carbonate of Soda to produce the best effects is dependent largely on local conditions and must be decided accordingly.

A good base to start on is to

cut the Carbonate down by one-half and use three times the normal amount of Bromide of Potash, always bearing in mind that at least one-third over normal exposure should be given in printing.

Now as to the silver image formed in each case. In the cold or blue black print the deposit of silver is coarse, due to full reduction. In the print of normal tone the image or silver deposit is finer and therefore capable of rendering every delicate gradation. In the full-timed print developed in developer modified as suggested, the silver deposit is exceeding fine grained, and in addition to this fine grain the print is also of a brownish olive tone—a tone that Iris alone will produce and a tone that pleases both the photographer and the customer.

Prove these things to your own satisfaction by working along the lines suggested and you may find that in the full timed, slowly developed print you have a tone even more pleasing to you than the popular normal Iris tone.

Try only a few prints at a time to start with, watching results. After becoming familiar with this method of working it is no different than the regular procedure.

We would not advise taking it up now. During the busy season stick fast to the methods you are using and avoid the possibility of confusion and delay.

ART IN PHOTOGRAPHY

Portrait photography to-day is much different from portrait photography as practiced twenty years ago. Not only different but better. The portrait photographer of to-day has higher aims than merely making a good likeness of his sitter—he has studied composition and knows the good in composition from the bad.

Conventions have done much toward this advancement, for at conventions masters of the art have displayed the products of their skill and at many conventions have demonstrated their methods in lighting and posing, all of which has made it possible for those photographers in attendance to study the finished portraits as well as the methods used in producing them.

The Eastman School of Professional Photography, covering as it does an unlimited territory and carrying skilled instructors, has also helped in this progress toward correct portrait making.

Granting that this general educational work has raised the standard of portraiture, let us look to the effect produced by this progress.

First and foremost is the financial side of the proposition, for upon prices and profits the whole structure of portrait photography stands and every progressive photographer knows that what are

to-day termed first-class portraits are bringing a better price than has ever before been obtained.

Second, what effect has the artistically correct portrait on photography in general? The effect is most beneficial and this effect will perhaps be felt more in years to come than it is to-day. The foundation for better future conditions is laid by the high class portraits being made to-day, and to illustrate this claim we will cite a case recently coming to our attention.

A man having a little daughter four years old—a pretty little girl—was requested by a photographer friend to let him make a portrait of the little girl. The father was not particularly interested in having a picture made and the photographer explained that he was getting up a convention exhibit and would be pleased to furnish an enlarged picture of the little girl free of charge if the father would consent to the arrangement. Of course we know and you know that in most cases such a course is unnecessary, but in this case the photographer was a friend and further than that he wanted a child study to complete his exhibit and this particular child was a model to his liking.

"Well, I have no real objection to offer," said the father, "but we have several pictures and they are pretty good and probably all we'll need for a few years to come."



1910 KODAK ADVERTISING CONTEST

Fifth Prize—Class A

By A. F. Bradley.

"But I believe I can make just what I want for my purpose and possibly something that will please you better than anything you have," argued the photographer. "Bring her down this week and let me try."

The sitting was made and the mother who accompanied the child was not entirely pleased when the photographer insisted on photographing the child with new coat and bonnet, removed. Mother wanted a picture of that coat and bonnet, but could not insist as the picture was to be made without charge.

The result was a natural child picture in simple dress—artistically lighted and posed. The composition was good and both father and mother were greatly pleased at the lifelike portrait of the little one.

The enlargement was framed and hung in the living room—not upstairs in the back bedroom where an enlarged picture of father hung—a picture made when father was a four year old.

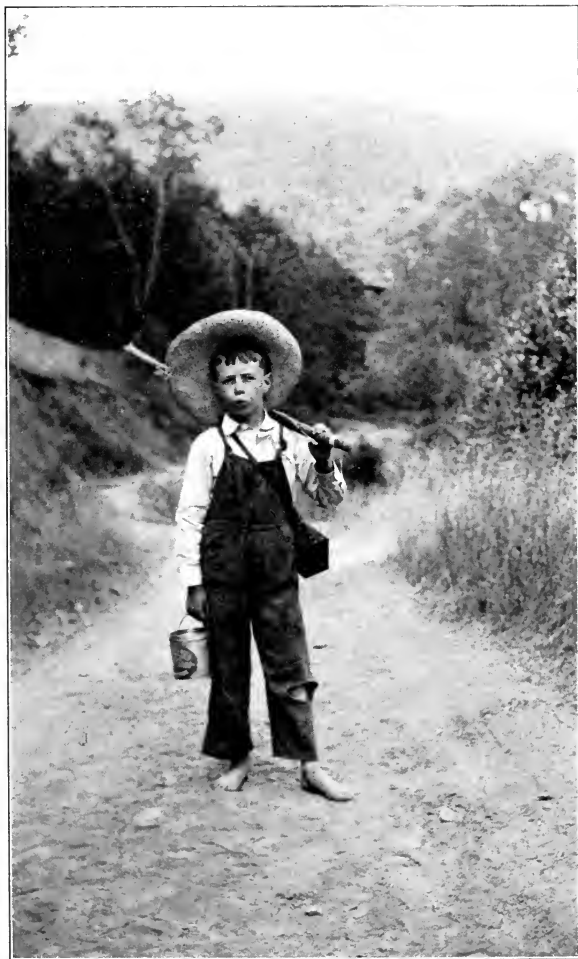
Why was the child picture of the father hung in a back bedroom, practically in disgrace? Why was the little girl's picture hung in the living room? The natural answer would be, because one picture was old and the other new, and perhaps that answer would hold good for a few years, but there is no reason why the boy picture should ever have been relegated to a back bedroom.

Age has never caused a picture of merit to depreciate in value and in fact it is quite the reverse. Old paintings by the masters of the brush are more valuable to-day than at the time they were created and the trouble with the back bedroom picture was that it was never more than a photograph of the boy dressed in the then new clothes—not a picture of the boy, but a map of his clothes, surrounding an uninteresting map of the boy's face. When the boy grew up and the clothes out of style the picture had no further charm.

The picture of the little girl is a picture of merit. The dress is so simple that it is of secondary importance, as it should be, and the pose is a natural one—a child-like pose. It is really a picture of merit and a picture that will be as good twenty years from now as it is to-day—a picture that will not lose its charm with age.

It is safe to say that when this little girl grows up she will cherish that picture and give it a choice place in her home. It will never be out of style. It is more than a photograph—it is a portrait by photography.

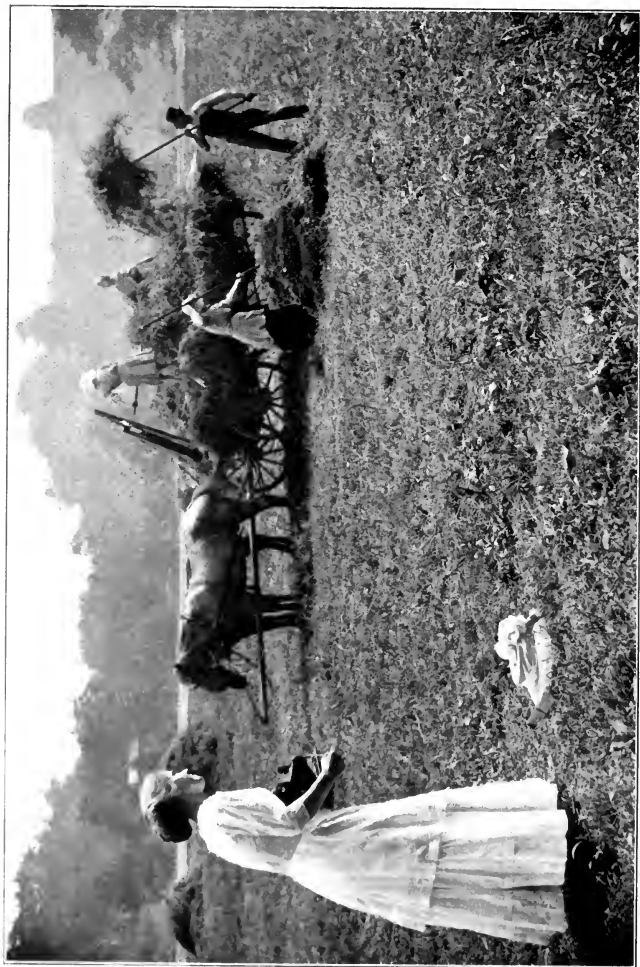
As a mother this little girl will seek a photographer to picture her children. Instead of the indifference to photographs in general displayed by her parents she will be interested in securing really good portraits of her little ones, and this applies to every



1910 KODAK ADVERTISING CONTEST

First Prize—Class B

By R. B. Marsh.



1910 KODAK ADVERTISING CONTEST

Second Prize—Class B

By Nancy Ford Cones.

recipient of a really good portrait for "a thing of beauty is a joy forever" and the joy thus distributed will create a desire for more joy of the same brand.

Take the family album for instance and look over the old-time photographs. They are amusing and only too often ridiculous. Such pictures do not create a desire within the beholder to be photographed.

Then take a modern portrait, possibly a bust picture of a girl. The shoulders are draped—the lighting—the pose—the composition is good. Such a picture does create a desire within the beholder to be photographed.

When such pictures prevail the desire to be photographed will also be prevalent and that is why the progress of to-day will be felt in the business of to-morrow.

We, as you, are working toward this end—the making of artistic portraits. We, as you, realize that in many cases the patron insists on a photograph of a new hat instead of a portrait. This condition cannot be changed in a day, a week or a year, as a photographer must please his patrons, but every photographer should improve every opportunity to study the artistic, and whenever a patron is found who will appreciate the really good in portraiture he or she should be supplied. Every artistic portrait that leaves your studio will carry on the educational work

among the people of your community toward more and better business.

Make the better class of portraits whenever possible—the kind demonstrated at conventions and at our school. It is for the good of photography and your good and will elevate photography by separating it from the commonplace in picture making.



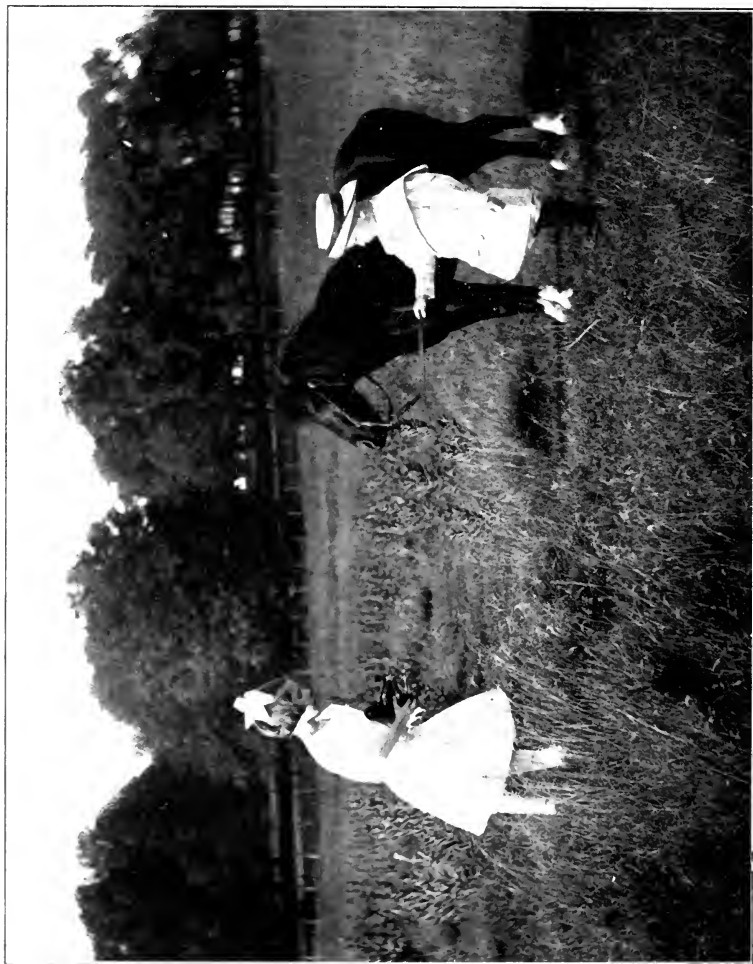
FOR 1911

At this time we again call your attention to The Eastman Studio Register System. This system is now in use in hundreds of studios and is daily proving its value to the photographers who have selected it as a means of keeping a complete and accurate register and account of all business transacted with patrons.

Its simplicity is a strong point in its favor. The fact that open accounts are entirely separated from closed accounts and that all dead matter is easily discharged, are other strong points.

When put to practical use The Eastman Studio Register System has fulfilled every claim we have made for it.

We do not advise a change of office system at this time, as the next few weeks are the busiest of the year and any change inaugurated at such a time may cause confusion. Now, however, is the time to order this system from



1910 KODAK ADVERTISING CONTEST

Third Prize—Class B

By R. J. Barber.

your dealer, and then use your judgment as to when to put it into use.

The first of January—the beginning of the new year is a logical time to begin. Start the new year right, by introducing this excellent system into your studio.

For those who are not familiar with the nature of the outfit we will describe it briefly. It is a card system—a system extensively adopted for office use. It consists of a polished oak Desk Box and Transfer Box each equipped with the necessary cards. These cards are printed and ruled with special reference for use in photographic studios.

The price of the complete outfit, with directions for use, is but \$6.25, and your dealer will supply you.



TO AVOID ERROR

Our packing departments are most thoroughly organized departments for the packing of photographic goods and every care and precaution is used to prevent errors in packing. To make these departments still more efficient, we have devised another safeguard for tracing mistakes back to their source and correcting the cause of error.

Photographers buying plates in case lots will in the future find a heavy manila paper slip inside the cover of the case, printed as follows:

CANADIAN KODAK CO., LIMITED,
TORONTO, CANADA.

If the markings on this Case do not correspond with contents, inclose this card with complaint.

PACKED
BY

No.

The blank space will be filled in by the packer's number and thus enable us to trace the mistake back to its beginning.

Co-operate with us in our efforts toward the absolute perfection of our service to you by using these slips, should error in packing occur.



*Stays where it
belongs*

EASTMAN PERMANENT CRYSTAL PYRO

A form of pyro which does not fly about your work room and which contains the acid preservative.

—
All Dealers.



1910 KODAK ADVERTISING CONTEST

Fourth Prize—Class B

By Dr. Robert Nones, Jr.

THE ROUNDS PRINT WASHER

This washer consists of two compartments, one or both of which may be used at one time, and permanganate tests have proved that it will wash prints in less time and with less water (only 12 lbs. pressure being required) than any other washer.

The pipes supplying the water run parallel to the partition which divides the print washer, as shown in Figure 1. Each pipe is provided with a row of perforations on the under side through which water in little jets is supplied to each compartment.

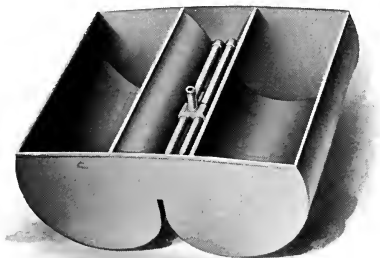


Figure 1

The shape of each compartment is such that the water entering on each side of the dividing partition takes on a swirling motion when the tank is filled, keeping the prints moving and separated until the water is turned off, thus giving them a thorough washing without danger of bruising or tearing the prints.

The swirling motion also prevents the prints from leaving the tank with the overflow, and a batch of prints placed in this print washer will wash thoroughly without further attention.

The print washer is to be placed in the sink and attached to the faucet with a rubber hose which slips over the supply pipe union as shown in Fig. 2.

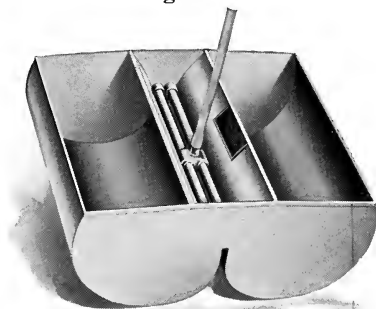


Figure 2

No detailed instructions are necessary for the use of the Rounds Print Washer, as its great simplicity is a feature of the device. To wash prints just slip the hose onto the faucet, turn on the water and when the tank is filled put in the prints. When prints are washed turn off water and remove prints.

This washer is substantially constructed of the best grade of zinc, with brass and galvanized piping, and will not rust.

Height, 9½ inches; width, 23 inches; length, 20 inches. Capacity, 100 prints 5 x 7 or 150 cabinets or smaller.

THE PRICE

Rounds Print Washer, \$13.50



1910 KODAK ADVERTISING CONTEST

Fifth Prize Class B

By Mrs. N. A. H. Bromley.

THE ONLY CON- DITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a *permanent* advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



THE holiday reunion offers an opportunity for having that group picture made.

We are equipped to produce the best in groups or individual portraits.

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Combined with hydroquinon it makes a clean, vigorous, long lived developer for negatives and prints.

*A trial bottle will convince
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1 oz. bottle, . . \$.60	1/2 lb. bottle, . . \$4.25
4 oz. bottle, . . 2.25	1 lb. bottle, . . 8.00

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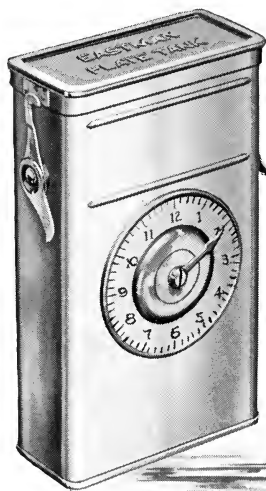
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Use

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It loads quickly and develops perfectly.

Negatives developed in the Eastman Plate Tank are fine grained and clear, with an absence of red light fog, finger marks, scratches and other defects caused by handling during dark-room tray development.

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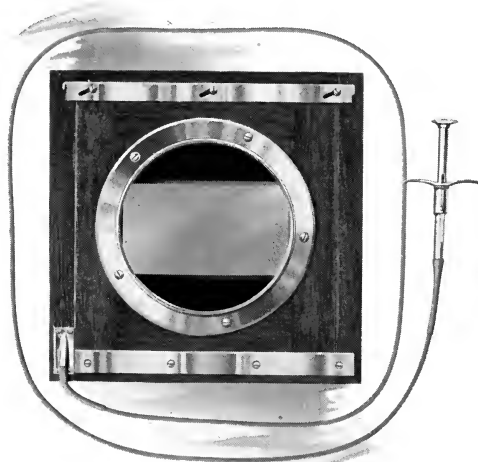


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The Auto Studio Shutter



Requires no setting, has no wings to raise dust inside the camera. Silent and positive in action. The shutter fits the front board opening in the camera and allows the use of any number of lenses with the same shutter. The improved cable release does away with the unsightly old fashioned bulb and tube.

THE PRICE

	OUTSIDE	FRONT BOARD	
No. 1	9 x 9 inches	4 inches	\$ 9.00
No. 2	9 x 9 inches	5 inches	10.00
No. 3	10 x 10 inches	5 inches	10.00
No. 4	10 x 10 inches	6 inches	13.25

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